

Saturday 19 November 2016

Amateur Photographer



X-T2 in action

We take it to the races to see how good that new AF system really is

Passionate about photography since 1884

EXPERT GUIDES

British wildlife

Laurie Campbell's
fieldcraft, lens choice
and DIY hide advice

World's best wildlife images

Winning shots from **Wildlife
Photographer of the Year 2016**
plus exposure and shooting tips



Derren Brown

The TV illusionist
on why he prefers
photography
to magic

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4K demystified jargon-free guide ● **Round-up** mini camera supports



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Being a country with four distinct seasons and some well-managed countryside, we are blessed with lots of distinctive wildlife in the UK. However, if you think you need a lot of pricey specialist gear to get great wildlife photos, think again. As Laurie Campbell explains on page 12, you can still achieve great results for a relatively small outlay. While it would be nice to have a fast 400mm lens, wonderful wildlife images are not just about the gear.

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A week in photography

Talking about gear, it's fair to say that Fujifilm's X-T2 is generating more buzz than any other new camera at the moment, as it's such a great all-rounder. A big selling point is the improved continuous AF, so see how Michael Topham gets on with the X-T2 during a motorsports day (page 54). Another big highlight is an exclusive interview with TV illusionist and keen photographer Derren Brown (page 42). It's the first time he's spoken to any photography magazine. **Geoff Harris, deputy editor**

ONLINE PICTURE OF THE WEEK

Surface Tension

by Graham Millington

Nikon D5300, 18-140mm, 1/50sec at f/5.6, ISO 100

This image by AP reader Graham Millington was uploaded to Flickr. 'The day I took the image I was on a woodland walk and the light was poor, overcast and too dull for any interesting landscape photography,' says Graham. 'Having recently read an article in *Amateur Photographer* about mono photography, I thought this was the perfect chance to look at the small-scale details with a view to a black & white composition. The sky was so dark that the water surface took on an oily, smooth look, which I thought contrasted well with the detail of the leaf.'

© GRAHAM MILLINGTON

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CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 30.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 30.

NEWS ROUND-UP

The week in brief, edited by Liam Clifford

Wildlife competition open for entries

The 53rd Wildlife Photographer of the Year competition is open for entries. Judged by an international panel of professionals, the competition is one of the most popular, receiving thousands of entries every year from all around the world, in a variety of categories. The closing date is Thursday 12 December 2016. For more details, visit www.wildlife-photographer-of-the-year.com.



© TONY WILSON/NOA PHOTO

New messenger bags from Tenba



Tenba has added two sizes to its DNA Messenger range, aimed at DSLR and mirrorless camera users. Both feature Tenba's Fidlock Magnetic clips, billed as the fastest in the world, for shooting on the go. The bags are available from £99. Visit www.tenba.com.

New Jessops store

Jessops has officially opened its 54th store in Oxford city centre – its fourth of 2016, following openings in Reading, Brighton and a return to its historic home of Leicester. The store, at 3 New Inn Hall Street, offers a rental service, sensor cleaning, trade-ins, one-to-one photography tuition and an on-site lab for photo products.



© LORENZ HOLZER/RED BULL ILLUME



© VIT JAVORIK

Our Colourful World

Vit Javorik of Berkshire has been selected as the winner of the Society of International Nature and Wildlife Photographers' 'Our Colourful World' contest for his vivid image of a butterfly resting on a leaf, taken at Longleat Safari &

Adventure Park (above). Vit wins a year's membership to the society. Visit sinwp.com to see images from all the finalists.

Luminar available to pre-order

Copies of a new all-in-one image-processing software suite from Macphun are now available for pre-order. Pitched as an alternative to Aperture and Lightroom, Luminar is billed to feature a 'personal darkroom' concept, an adaptive interface and a range of photo editing tools suitable for most types of photography. Visit www.macphun.com/luminar.



© TREVATHOLFFE

WEEKEND PROJECT

Use a beanbag

When you use a tripod, it's tempting to shoot at chest height, which can lead to predictable pictures. Beanbags, on the other hand, force you to get down low, or seek out a fencepost or wall to support your gear. These cheap, lightweight accessories let you use your car as a hide, observing and photographing wildlife in comfort. They can be draped over window frames, providing a safe cushion for your equipment. They support both a camera and much of a lens, helping you to keep everything steady. In the case of DSLRs, they also help to absorb vibrations created by the mirror flipping up to expose the sensor. While the flexibility of a beanbag will never match that of a tripod, this cheap accessory allows you to be in position and firing away within seconds.

1 Choosing a beanbag is simple: just decide how much surface area you require (taking into account the longest lens you use), look for tough, waterproof material and decide on a suitable filling.

2 If you're planning a bird-photography session, fill your beanbag with a plastic bag of bird seed and scatter small amounts in strategic positions as required. Remember to refresh the bird seed regularly.

BIG picture

The overall winning image from the 2016 Red Bull Illume Image Quest

◀ In AP 29 October we looked at Ken Etzel's image from the 2016 Red Bull Illume Quest international photography competition, which focuses on the best images from the world of action and adventure. This time we take a good look at the overall winning image, which was taken by Lorenz Holder and features BMX pro rider Senad Grosic.

'Senad and I were on the way to a different location early in the morning, when we passed this scenic spot,' says Lorenz. 'When we got to this area, the sun was just above the trees and it was lighting up the full colour spectrum of the autumn leaves in a very soft way. I chose a low camera position to get an almost perfect mirrored scene on the water's surface. The bridge looked like a perfect circle.' Visit www.redbullillume.com.

Words & numbers

For me, the act of photography is all about discovery and finding new things

Alec Soth

American documentary photographer, b1969

79.37
metres
The longest photographic negative

SOURCE: GUINNESS WORLD RECORDS.COM



3 Some beanbags have a screw thread on the top, allowing you to attach a camera directly to them – this can be great for panning. If you use a standard bag and slide your hand under the camera, you can achieve similar results.

4 Beanbags are often available in camouflage fabrics to help you keep a low profile when photographing wildlife. Wildlife Watching Supplies (www.wildlifewatchingsupplies.co.uk) has a fantastic range.

Beanbags allow you to get down low, leading to less predictable pictures



© TRACY CALDER

SIR ELTON JOHN PHOTOGRAPHY COLLECTION © MAN RAY TRUST/ADAGP



Man Ray's 'Larmes' is on show at this major new exhibition

Tate shows Sir Elton John's modernist collection

FROM now until May next year, London's Tate Modern will be playing host to a major new exhibition, drawn from the vast private collection of Sir Elton John – the first in a newly established 'long-term relationship' between the two.

Titled 'The Radical Eye', the collection is an exploration of classic modernist images from the 1920s to the 1950s, featuring more than 150 works from over 60 artists. Visitors will have the chance to come face-to-face with works by seminal figures, such as Man Ray, André Kertész, Berenice Abbott, Alexander Rodchenko and Edward Steichen.

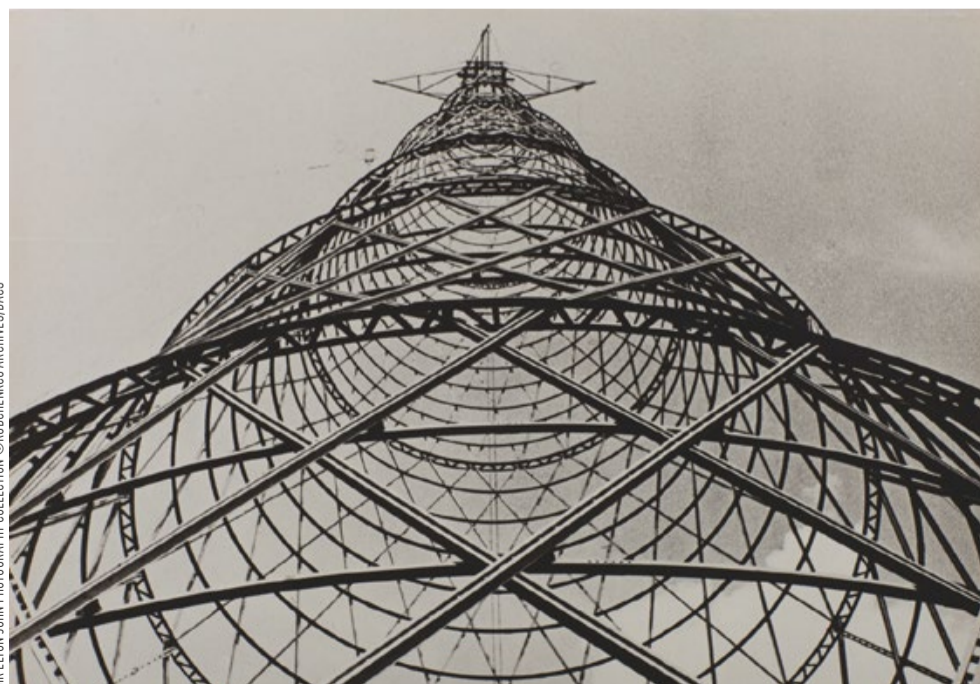
According to Tate Modern, it wants to explore a crucial moment in the history of photography – when artists first used it as a tool through which they could redefine and transform visions of the modern world. It hopes to show visitors how the ancient genres of portraiture, nude and still life were all reimagined through the camera.

Sir Elton John has been collecting photographs since 1991 and his collection is now regarded as one of the leading private collections in the

world. He said: 'It is a great honour for David [Furnish] and I to lend part of our collection to the Tate Modern for this groundbreaking exhibition. The modernist era in photography is one of the key moments within the medium, and collecting work from this period has brought me great joy over the last 25 years. We are

thrilled to be part of this collaboration and hope that the audience receives as much joy in seeing the works as I have had in finding them.'

'The Radical Eye: Modernist Photography from the Sir Elton John Collection' will run until 7 May 2017.



SIR ELTON JOHN PHOTOGRAPHY COLLECTION © RODCHENKO ARCHIVES/DACS

A striking use of perspective: 'Shukhov Tower' by Alexander Rodchenko



© LURICH PERREY/GETTY IMAGES

'Afghan Girl' to be deported

FOLLOWING our report last week (News 12 November), it has been recently confirmed that a Pakistani court has ordered the return of Sharbat Gula to her homeland of Afghanistan. She was detained under suspicion of using fake ID cards to remain in the country.

In 1984, a 12-year-old Gula had her portrait taken by photojournalist Steve McCurry in what would become one of the world's most recognisable images, called 'Afghan Girl'. He has pledged to support her legally and financially.

Gula pleaded guilty to the charges at her hearing, her lawyers say, and the court sentenced her to 15 days in prison before her deportation, together with a 110,000 rupee fine (approximately £1,319), which has now been paid. Gula's four children will also return with her to Afghanistan.



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© ROGER HEGARTY

See your images on screen

 BBC FOUR is inviting audiences to share in a celebration of British Photography with *Britain in Focus*, a season of programmes exploring the UK through the lens, airing in 2017. The BBC is looking for enthusiasts to submit their own photographic memories for a documentary looking at the family photograph and the story of the cameras that defined each generation.

'Smile! The Nation's Family Album' will tell the story of family life in

Britain from the 1950s to the modern day, focusing on the cameras that shaped home photography and the people who used them. BBC Four is looking for families – ideally three generations of snappers – to dig deep into their treasured photo collections and share their precious memories and family images to become part of the story.

Also in the season, the BBC will be recreating the pioneering techniques of British photographer

Harry Burton (who captured the mysteries of ancient Egypt when it was excavated), following street photographer Dougie Wallace as he documents the lives of super-rich shoppers, and chronicling the history of British photography, from Julia Margaret Cameron to Martin Parr and beyond.

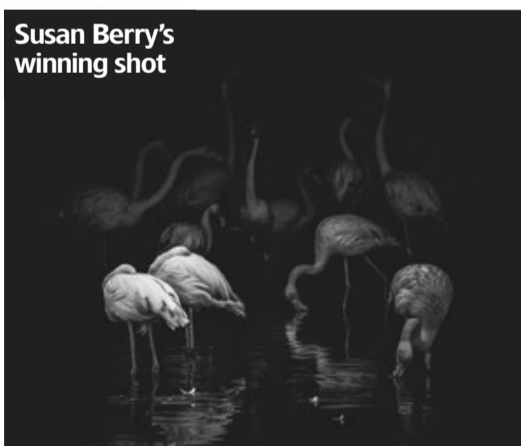
Details of how to submit images for 'Smile! The Nation's Family Album' and information on how to apply to take part can be found at bbc.co.uk/familyalbum.

Digital Splash 2016 draws record numbers

 THE NORTH'S largest photography and optics show has seen record levels of attendance, with more than 6,200 visitors during the two-day event in October.

The Wilkinson Photo Walks, hosted by a number of experienced pro photographers, saw a sell-out crowd joining tutorials on fashion and lighting, and street photography. A further 1,300 visitors attended talks by the various guest speakers on the show's main stage.

Susan Berry was voted the overall winner of the Digital Splash Photographer of the Year with her entry (see above) to



© SUSAN BERRY

the Animal Kingdom category earlier in the year. Judges commended Susan's 'lovely black & white tones, fantastic composition and sense of tranquillity'.

Details of Digital Splash 2017 will be announced early in the New Year via Wilkinson Cameras' social media pages.

For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Oliver Atwell



© SIMON ELLINGWORTH

Product photography workshop

Product photography may look simple enough, but anyone who has taken the plunge knows how tricky it can be. Spend a day in the studio looking at the practicalities, skills and knowledge needed and then shoot with various light sources and set-ups.

25 November, www.rps.org/events/2016/november/25/a-beginners-guide-to-product-photography



© SARA HANNANT

English rituals

See some wonderful insights into English folklore at this exhibition at The Beacon Museum in Cumbria. 'Mummers, Maypoles and Milkmaids – A journey through a ritual year' is by artist Sara Hannant.

Until 8 January, www.thebeacon-whitehaven.co.uk



© LARRA HUDSON MACAN LIPS

RPS print exhibition

Each year, the Scottish members of the Royal Photographic Society select 40 images to represent their current work.

Until 30 November, www.rps.org/events/2016/november/16/scottish-members-print-exhibition-201617

Photomathon

On 8 October, 134 photographers took to the streets of Sheffield to create a wide and varied portrait of the beloved city. The images are now on display at the city's Millennium Gallery.

Until 30 November, www.museums-sheffield.org.uk/museums/millennium-gallery/home



© MIKOLA AUTERSKYA



© MICHAEL BENSON

Michael Benson

In this exhibition called Atmospheres at London's Flowers Gallery, Michael Benson focuses on the similarities of atmospheric phenomena on both Earth and Mars, and their spectacular effects – from Sahara sandstorms on Earth to images of sunsets on Mars.

Until 3 December, www.flowersgallery.com

Also out now

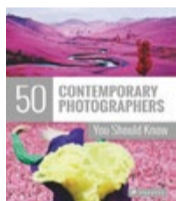
The latest and best books from the world of photography. By Oliver Atwell



© JEFF WALL

50 Contemporary Photographers You Should Know

Edited by Florian Heine and Brad Finger, Prestel, £14.99, paperback, 978-3-79138-259-3



REGULAR readers will know that we feature many books of this ilk – volumes that take readers through a number of significant photographers. However, rather than focusing on the tired old canon of photographers of

yesteryear, we instead find ourselves in the company of a plethora of current artists who are very much alive and kicking. Even in a book about contemporary photographers there are still going to be several obvious choices, but it's nice to see some really left-field inclusions here, such as Sophie Calle and Antoine D'Agata. This could be a great gift for anyone just about to join a photography course at college or university. ★★★★★

Evangeline: A Modern Tale of Acadia

By Mark Marchesi, Daylight Books, £36.79, 96 pages, ISBN 978-1-94208-421-1



IN 1847, Henry Wadsworth Longfellow penned an epic poem that recounted and examined the expulsion of the Acadians from Nova Scotia, Canada, by British Forces.

Taking this as his starting point, photographer Mark Marchesi tours the streets of Acadia using his camera and lens to draw out the heritage that lurks beneath. The project finds Marchesi capturing soft pastel colours, flags, churches and, most significantly, scenes of derelict buildings. Marchesi makes clear that the mass exodus that once took place in this area is playing out again, due this time to a decaying economy. A sense of abandonment and emptiness pervades throughout the book. His images capture the haunted air of a town slowly dying. The images are given thorough yet succinct context in the essays that bookend the volume, and are well worth a read. This is a great example of a work that blurs the boundaries between photojournalism that fine-art photography. ★★★★★

Bookshelf



Home Around the World

by Elliott Erwitt



BOTH PICTURES © ELLIOTT ERWITT/MAGNUM PHOTOS

New York, 1974. Dogs are a common theme in the work of photographer Elliott Erwitt

When we think of the people who have been associated with the Magnum Agency, there are several names that always crop up. One of those names is Elliott Erwitt, a photographer who was as international as his photography. Erwitt was born in France of Russian émigré parents. His formative years were spent in Italy before returning to France and then moving to the United States, first settling in New York and then Los Angeles. It's the kind of background that can only serve to produce a person with an insatiable interest in people and the world.

Looking through Erwitt's images, this is never clearer. The work of Erwitt is a truly humanistic endeavour. There are very few photographers that are able to maintain a deeply sympathetic approach while also producing such a vast body of work. Somewhere along the line a cynicism

invariably creeps in as a photographer sees more and more of what people are capable of. You can see this even in the work of Erwitt's Magnum colleagues (no names mentioned). On the subject of the agency, it's too easy to conjure up grainy black & white images of war and urban hardship. However, with Erwitt what we see is a man clearly in love with his subjects. Social messages are there but he doesn't feel the need to beat you across the head with them. It's social anthropology with a wry smile. Further, Erwitt is one of those gifted individuals who is able to extract the real beauty of the everyday scenes he encounters.

Earliest experiments

Mundane landscapes, people and objects are, through Erwitt's masterful handling of black & white, suddenly elevated to almost Hollywood glamour. *Home Around the World* traces the length and breadth of Erwitt's career starting with his earliest experiments in California and moves through his family portraits, major magazine assignments, long-term interests (such as his wonderful images of dogs) and street photography. There's also a generous amount of text to keep you occupied if you're looking for a good and clear contextual grounding. Retrospective volumes are copious, but this one stands above the crowd.



Pittsburgh, Pennsylvania, 1950

Published by Aperture, Price £45, ISBN 978-1-59711-369-4, hardback, 312 pages

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Viewpoint Geoff Harris

With a huge rise in the number and variety of photographic competitions, are jaded judges now only moved by earth-shaking drama and epic spectacle?

Having covered major photography competitions for more years than I care to remember, I've noticed a distinct trend recently – judges are increasingly favouring what I call 'spectacle' images. Just look at some of the recent winners of big contests: forks of lighting hitting erupting volcanoes (see below), blizzards of starlings over a churning sea, orangutans climbing towering trees, and so on. Marsel van Oosten, the 2015 Travel Photographer of the Year and a serial competition winner, put it very well during a recent conversation: 'If you want to sell a photograph of an elephant now, that elephant better be flying or riding a rhino, or no one is going to be interested in it.' Van Oosten was talking about wildlife image sales, but his point stands for competitions.

The ubiquity of cameras, from the near-universal smartphone to affordable pro-spec DSLRs, keeps raising the bar higher and higher. It seems you need to capture something pretty epic to get anything more than an honourable mention in big contests at the moment. This hunger for spectacle is also a reflection of how easy it is for modern photographers to get to far-flung places, the kind of exotic locations that used to be

the preserve of the well-heeled or travel shooters on a magazine commission. However technically perfect and beautifully lit, those images of temples in Laos or Burma/Myanmar tend to get lost in the background noise. You need to show a naked monk bungee-jumping off the roof to get noticed these days.

In it to win it

Is this a bad thing? Maybe, maybe not. Given the flood of images assaulting our senses every day, it's kind of inevitable that only dramatic stuff tends to attract the attention of jaded judges. I do worry, however, that quieter, more meditative images could fail to make the cut in big contests, regardless of their quality. Fortunately, there are more photography competitions to enter than ever before, so if your images tend to be contemplative rather than cataclysmic, there are still plenty of options. And you can't blame judges for wanting entrants to go the extra mile. Remember, too, that the process of entering images for contests is always worthwhile, win or not. It forces you to think seriously about your best photography and how to present it.

Geoff Harris is Deputy Editor of Amateur Photographer.



Sergio Tapiro's image from the 2016 World Press Photo Contest, which is on show at London's Southbank Centre until 21 November. Visit www.worldpressphoto.org

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 30 and win a year's digital subscription to AP, worth £79.99

Social life

Here are some of our favourite images from the world of social media this week

Instagram



innamosina @innamosina

Here we see what autumn can bring to photography. Instagram user innamosina has made use of the season's detritus to add an extra visual dimension to her lovely shallow depth of field portrait.

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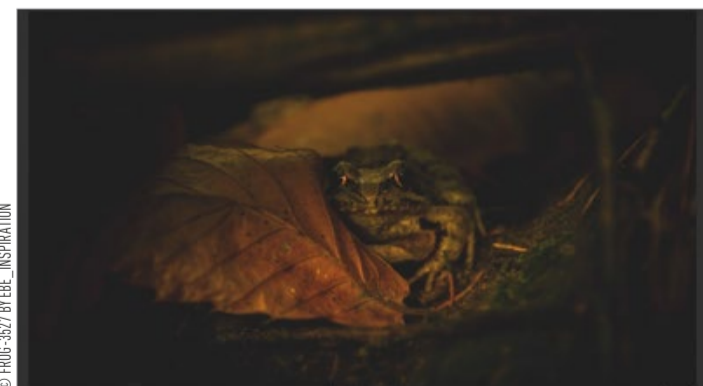
Sean Sydnor Photography

Recently, photographer Sean Sydnor was fortunate enough to spend some time with Kenya's Massai tribe. In this beautiful portrait of a Massai warrior, Sydnor has

filled the frame with the subject's headdress spilling out with ostrich feathers.

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Flickr



EbE_inspiration

Now that autumn is finally upon us, we can get outdoors and enjoy everything the season has to offer, such as the wonderful colours and the ample wildlife (including frogs looking for a place to settle over winter). Turn to page 12 for more autumn wildlife ideas.

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Laurie Campbell

Award-winning natural-history photographer Laurie runs his own picture library containing more than 120,000 images. He has several books to his name and his work regularly appears in magazines, exhibitions, displays and on company reports. To see more, visit www.lauriecampbell.com.



A starling flock at dusk engaging in pre-roost murmuration display, Dumfriesshire

KIT LIST



◀ Beanbag

Beanbags are great for keeping long lenses absolutely still when working in low light. They support a camera and lens along a greater part of their length than any tripod can. Wildlife Watching Supplies has a great range that includes the popular C14 Double Bean Bag.



◀ Dry bag

If you get caught in an unexpected downpour, you can quickly slip your camera and lens into a dry bag to protect it. I find these bags indispensable when I'm working close to breaking waves. This one is from OverBoard.





Into the wild

With its dramatic light, changing landscape and photogenic wildlife, autumn is a superb season for capturing images of deer, seals and large flocks of birds, says **Laurie Campbell**

The seasonal variations we enjoy in the UK are not entirely global – the closer you get to the Equator, the less distinct they become. In some places, for example, deciduous woodlands are green all year round as the trees shed their leaves in a piecemeal way. It's very different in the UK, and after the long days of summer many of us welcome autumn with its unsettled weather, dramatic lighting and the changing colour of large tracts of landscape.

Against this backdrop our wildlife changes too. With the breeding season for birds long gone, summer visitors have migrated south and a new wave of winter visitors arrive from the north to settle alongside our resident species, and face the hard times to come. This changeover marks the start of an exciting range of opportunities for photographing birds and mammals in just about any habitat you can think of.

ALL PICTURES © LAURIE CAMPBELL



◀ Lenses

Telephoto lenses are an essential addition to the kit bag, and the AF-S Nikkor 70-200mm f/2.8G ED VR II is a fine example. But shorter lenses are also useful for shooting habitats or field signs to convey more information about your subject.



◀ Binoculars

Binoculars are essential for scanning the landscape for subject matter. It's important to locate your subject well in advance to avoid disturbing it while you are stalking. The Endeavor ED II 8x42 binoculars from Vanguard provide 8x magnification.



◀ Teleconverter

Sometimes long lenses don't quite give you the 'reach' you need to capture frame-filling shots of wildlife, but adding a teleconverter can help. To begin with, just buy a x1.4 model because this will have the least detrimental effect on image quality.



USING A HIDE – TOP TIPS

ALTHOUGH it's possible to hire a hide, sometimes it's nice to challenge yourself and set up your own. There is no such thing as the perfect hide, but some of the off-the-shelf models come pretty close. Unfortunately, this convenience and usability come at a price. If you don't feel like splashing out, you can improvise by purchasing some camouflage netting and adding it to a small inexpensive dome tent.

Of all the subjects here, wading birds at a high-tide roost lend themselves best to hide work. To perfect the technique, watch the birds from a distance and identify any areas where they congregate at high tide. Return at low tide and install the hide, leaving it in place for a few days to allow the birds to grow accustomed to it. Plan a trip to the hide at low tide when the birds are still feeding a long way off. Wait inside until the rising water slowly pushes the birds within range of your lens.



Use a freestanding hide

Freestanding, self-supporting hides are ideal for photographing shore birds. Conventional hides often require pegs and guy lines, which means that they can't be set up easily on rock, shingle, soft sand or muddy surfaces. Think too about camouflage and how well the hide will blend in with the background.



Anticipate your shot

As the incoming tide drives the birds towards the hide, try to anticipate when they will take off, and where they will land. Occasionally, an odd wave will force them to take flight, only to settle a short distance further forward. Use a fast shutter speed (around 1/1000sec) to catch the action.



Red deer rut

Perhaps the most well-known and dramatic spectacle is that of the red deer rutting season that starts in late September and runs until November. Many southern sites, such as Richmond Park in London, are well known and easily accessible. Because of their proximity to centres of population, most of the deer here are fairly habituated to people, and don't require much in the way of fieldcraft to get close enough to photograph. That said, it's never a good idea to get too close, a distance of at least 30-40 metres is strongly recommended.

Apart from safeguarding the welfare of the subject, which should always be your first priority, red deer can be dangerous once they have lost their fear of people. Add to this the effects of hormones kicking in during the breeding season, and their behaviour can be unpredictable. Thankfully, there is no need to put yourself, or your subject, in danger. These are big animals and even at a range of 30 metres or so, a 400-500mm lens on a cropped sensor DSLR should yield a decent-sized image in the frame, allowing you to work at a safe distance.

Try to avoid these parks at busy times to avoid adding to the pressure on the deer. Plan your session for early or late in the day and it will increase your chances of working alone. What's more, some of the best images I've seen have been shot around dawn on sunny, misty mornings. Warm, sunny days followed by clear skies at night can result in perfect conditions the next morning. Captured well, images like this have an atmospheric, ethereal quality to them that goes well beyond that of a mere record of the subject.

Rather than shooting frame-filling trophy images of single stags, think about backing off and including some of the

landscape in your pictures, showing the deer in context. Given that the rut involves stags attracting and holding onto a harem of hinds, it's nice to include this aspect in your work. Don't restrict yourself to using long telephoto lenses; take along something like a 70-200mm zoom, or even a 24-70mm lens.

Into the wild

Photographing rutting red deer away from heavily populated areas, such as in the wilds of the Scottish Highlands, is a very different proposition. The deer in this environment are wary and difficult to approach. View this as a challenge and a test for your fieldcraft skills, which in some respects are more akin to that of a hunter than a photographer.

Stalking any animal requires an appreciation of their senses, most of which are highly developed and unimaginably better than our own. With birds, sight and hearing are their most valued senses, while mammals have the additional advantage of an acute sense of smell. Generally, mammals are also slightly more intelligent than most species of birds (aside from the crow family). As a result, they are less easily fooled, making them more difficult to habituate.

All animals have what is referred to as a 'circle of fear' – a distance at which they will tolerate humans before moving away. The parameters for this vary enormously, and often depend on their past experiences with people. Red deer in parkland, for example, may have had very few bad experiences with people, leading to flight distances that are fairly modest. But for those on an open Scottish hillside, which are more rigorously culled, the circle of fear can be more like several hundred metres. In order to be a success, stalking animals requires

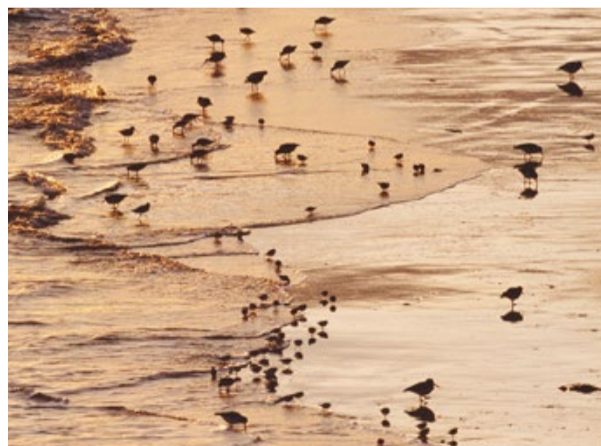


Try to include some of the landscape in your pictures, such as this image of a red deer stag in a birch wood in Glen Affric National Nature Reserve, Inverness-shire



Don't avoid bad weather

Never shy away from shooting in poor weather – we get plenty of it in the UK, and it can add atmosphere to your images. If you're shooting moving animals and light levels fall too low to enable fast shutter speeds, then experiment with using much slower ones (around 1/30sec or more) to create a motion-blur effect.



Think about your position

When you're photographing flocks of birds on the ground, it's a good idea to position your hide in an elevated position – in that way you can show the extent of the flock, and the spacing between individual birds when feeding, rather than recording them as a dense row.



Know your tide times

It's important to know exactly when high tide will be, but it's also a good idea to take into account the height of the tide. If you get it wrong you will either be flooded out, or the birds will be too far away. If you find yourself in the second scenario, try shooting the birds in the wider landscape.



When on land, seals tend to be cautious as they feel more vulnerable. This image is of a grey seal

‘Never rush a stalk. Whenever it is safe to do so monitor the way the subject reacts to your approach’

➤ planning – and with mammals it’s essential to start by noting the prevailing wind direction.

Check the layout of the landscape in advance and identify a route that ensures you can keep downwind of the deer. Look for features, such as a stone wall or gully, that you can use to keep out of their line of sight, and below the skyline, until you reach the ideal vantage point where you would like to start shooting pictures. Never rush a stalk. Whenever it is safe to do so, and without showing yourself too much, monitor the way the subject reacts to your approach. If you see a deer looking intently in your direction, freeze until it appears more relaxed and resumes whatever it was doing. Interpreting an animal’s body

language is crucial. Once learnt, these skills can be applied to any photo session involving animals.

Along the coast

Away from the uplands of Scotland, the coast in autumn provides plenty of opportunities to photograph another of Britain’s largest land mammals during its breeding season. Breeding sites for Atlantic grey seals, also known as ‘rookeries’ are scattered around our coast, and in global terms the UK is home to more than half the population of these marine mammals.

On land and out of their element, all seal species tend to be more cautious because they feel more vulnerable, but when they

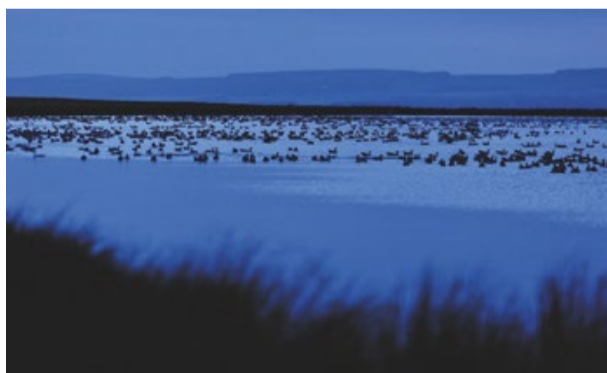


Many waders forage on tidal shorelines, such as this one in north Northumberland

are hauled out for extended periods while pupping this feeling of unease intensifies. Pupping starts around late September and lasts until early December – as this is a sensitive time for seals, a little care and respect will go a long way towards reducing disturbance when stalking them. (Popular pupping sites, such as Donna Nook National Nature Reserve in Lincolnshire, have strict guidelines about photography, so be sure to adhere to them).

Colonies on rocky shores offer much more cover, and it is often possible to move forward using a series of prominent boulders between yourself and the seal. As when stalking red deer on a Scottish mountainside, tripods are virtually unusable in this instance, so take a

GETTING IT RIGHT IN-CAMERA



Don’t get lazy

When you’re shooting raw you know you can correct errors later, which can sometimes make you lazy. But there is a lot to be said for getting it right in-camera, and setting the likes of white balance manually. I captured these geese partly by moonlight and set the white balance to daylight to preserve the blue cast.



Learn what works

Using manual exposure is the best way to understand the effects of different shutter speeds because you are setting them yourself, learning what works and what doesn’t. For this image I knew I needed a half-second exposure to blur the water, which was knowledge I had gained through experience.



Use manual exposure

Many autoexposure systems struggle to expose highlights correctly, which makes shooting white birds against dark backgrounds a challenge. For this shot of whooper swans, I set the exposure manually. My calculations worked out as the birds flew around me in a wide arc, set against a rapidly changing backdrop.



Whooper swans are mainly winter visitors to the UK from Iceland



beanbag and work simply, leaving your camera bag behind and taking only one long lens and perhaps a wideangle.

Work at the edge of a colony, and if you want to shoot a close-up of a pup limit the time you spend with it to just a few minutes. Make sure that taking the picture is the last thing you do before leaving to minimise any disturbance. The mark of a successful stalk is when you have the pictures you want and your subject hasn't moved from where it was before you started – this means retreating as carefully as you approached.

When you're stalking seals hauled out on exposed shores you need to present as low a profile as possible and crawl forward downwind from them. Moving forward with a camera and the likes of a 400mm

lens can be tricky, so pop your beanbag into an old metal baking tray and push it along in front of you, like a sledge.

The same technique is useful when stalking some of the wading birds that gather around our coast in large numbers during autumn. Your chances of success depend on the species: curlew and redshank, for example, can be wary, while sanderling, turnstones and purple sandpipers can be quite confiding, and can often be photographed without a hide and with nothing longer than a 300mm lens fitted to a cropped sensor body.

Photographing the flock

One alternative to photographing individual birds is to capture the

spectacular displays put on by huge numbers of birds flying in tightly massed flocks to confuse aerial predators. Shorter lenses, in the region of 70-200mm, can work well here, and if the weather is fine and the skies are blue, you might like to consider adding a polariser too. These large displays only really occur on a rising tide when the birds are pushed back up the shore as their feeding grounds on the sand and mudflats become covered. Eventually, they will settle together at a high-tide roost site until the water recedes and they can begin to feed again.

Another group of birds that can be seen in large numbers during this time are migratory geese from the north. These birds choose to overwinter here because of our milder climate. During the day they spend their time feeding on grasslands or arable fields, and then gather together at night for safety roosting on, or close to, water. These roosts, which can be on sheltered bays, estuaries or freshwater lakes and reservoirs, are at their best towards sunset when the geese arrive to settle for the night.

Hides aren't usually required and the key is to position yourself beneath their flight path in time for their arrival. At some sites, there can be tens of thousands of birds arriving in skeins. If you plan to photograph this spectacle, don't leave it too long because as autumn progresses, numbers will reduce as the geese disperse. Although they may still arrive at the roost at the same time every evening, the shorter days mean that they could be arriving in darkness and you will have to wait until next autumn for the cycle to begin again.



Switch off IS

Apart from experimenting with myriad autofocus modes, there is one basic thing you can do to ensure sharp shots of moving animals. If you're shooting at a shutter speed where there is no risk of camera shake, switch off image stabilisation because it can affect the efficiency of autofocus.



Focus manually at times

There will be times when manual focus is preferable to autofocus. In this image I wanted a narrow depth of field, so I switched to manual, and focused very precisely on the eye of seal, therefore allowing everything else to be reduced to a grey wash.

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The high life

The overall winner of the 2016 Wildlife Photographer of the Year is field biologist and photojournalist **Tim Laman**, with his image of an orangutan taken in Indonesian Borneo

The 52nd Wildlife Photographer of the Year competition attracted a staggering 50,000 entries from 95 countries, meaning the judges had something of an arduous task ahead of them. However, in the end, as always, there could only be one image that took the top prize.

The 2016 winner of the Wildlife Photographer of the Year is US-based wildlife photojournalist and field biologist Tim Laman, with his quite incredible image called 'Entwined Lives' (above). Tim's image is now on display at London's

Natural History Museum, along with 99 other shots selected by a diverse and international panel of judges, including writer and editor Rosamund Kidman Cox and wildlife photographer Klaus Nigge.

Tim's image is perhaps the most striking and memorable of all the entries in this year's competition. Seeing it on the page almost doesn't do the shot justice. What we see is a young male orangutan making the 30-metre (100-foot) climb up a thick root of a strangler fig that has entwined itself around a tree emerging high above the canopy.

'Entwined Lives'
by Tim Laman
GoPro HERO4
Black, 1/30sec at
f/2.8, ISO 231



ALL PICTURES © TIM LAMAN/2016 WILDLIFE PHOTOGRAPHER OF THE YEAR

The incredible background foliage is the rich rainforest of the Gunung Palung National Park, in West Kalimantan, notably one of the few protected orangutan strongholds in Indonesian Borneo. The orangutan has returned to feast on the crop of figs. With its mental map of the likely fruiting trees in this expansive range, it has feasted here before. Tim, intrepid photographer that he is, knew that the orangutan would return and, more importantly, knew that there was no way to reach the top – no route through the canopy – other than up the dizzying vertical

pole of the tree.

It took Tim three days of climbing up and down the tree by rope to place in position several GoPro HERO4 Black cameras that he could trigger remotely from the ground to give him a chance of not only a wideangle view of the forest below, but also a view of the orangutan's face from above.

This was actually a shot that Tim had imagined for many years. His idea was to try to get a shot that captured the subject of the orangutan, its habits and the overall environmental context. That's what made this image such a success, not just for Tim, but also in the eyes of the judges who went on to award it the overall prize in the competition.

Lewis Blackwell, chair of the WPOTY judges, points out how difficult it is to pull off a shot like this, one that requires real planning and skilful execution. The level of technical difficulty is paramount in Tim's shot, but it's also an image that features real depth. There's a strong message in Tim's photograph and that's the biggest compliment anyone can pay a wildlife image.

Storytelling

Not only did Tim take the overall prize in WPOTY 2016, he was also winner of the Wildlife Photojournalist Award: Story category. Tim's image 'Entwined Lives' comes from this project that he has called 'While the forest still stands'. That title alone should give you an insight into exactly what Tim is looking to convey.

Every year the forests that house the orangutan communities get smaller and smaller. For example, in Indonesian Borneo and Sumatra, the 2015 weather turned the dry season into a drought, and extensive fires (many of which were started by people) spiralled out of control, sending heat and smoke across the



Above: 'Road to Destruction'
DJI Phantom 3 Pro drone and DJI FC300X camera, 1/640sec at f/2.8, ISO 200

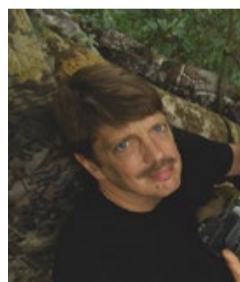
region. Orangutan habitats within protected reserves, as well as those outside, were decimated, as more than 21,000 square kilometres (8,110 square miles) of forest burned.

Orangutans are also subject to the demands of trade, and as a result poachers move into the forest areas to hunt. This is particularly devastating when the orangutan is a mother. The loss of these mature females has a devastating impact on wild populations, and so each youngster that survives and is taken into an animal rescue facility is lucky to be alive. Their chances of ever living wild again are remote – of the thousands of rescued orangutans, only a small proportion has ever been released successfully.

Tim's project takes on board these issues and contains a single image that communicates each problem. This finds Tim taking a series of different approaches, either on foot or, in some cases, from the air. One good example is his image 'Road to Destruction' (above) that found Tim using a DJI Phantom 3 Professional drone rigged with a DJI FC300X camera to create a sweeping aerial shot of the above-mentioned fires that swept across Indonesian Borneo and Sumatra.

In other cases, Tim armed himself with a Canon EOS 5D Mark III camera and got into the heart of the action, such as in his shot 'Pursued by Fire', where he captured an image of an orangutan and her young seeking refuge from the burning forest. Even though Tim wore a face mask to protect himself from the smoke, he still suffered lung irritation for weeks after.

For his efforts, Tim took home the £10,000 top prize and a trophy.



Tim Laman is a field biologist and wildlife photojournalist. He is a regular contributor to *National Geographic* and has 21 articles to his credit to date. He has also published articles related to rainforest ecology and birdlife. www.timlaman.com

Turn over the page to see more incredible images from the 52nd Wildlife Photographer of the Year competition.

Animal instinct

In perhaps the strongest year so far, the **52nd Wildlife Photographer of the Year** competition takes us on a journey into the animal kingdom. We select some of the best images

The Dying of the Light **Angel Fitor, Spain**

Invertebrates winner



Angel waited three seasons for the right conditions, tracking the sun to see exactly when it would set over the island of Baron, seen in the background. Then he waited for a jellyfish to turn up in the right place, on a calm night, and the two forms to align.

© SAM HOBSON/2016 WILDLIFE PHOTOGRAPHER OF THE YEAR





Nosy Neighbour
Sam Hobson, UK
 Urban, finalist

◀ Sam is something of an expert at capturing the nightlife of urban foxes. In this image, he set his camera on a wall (a favourite haunt of this young cub) one summer's evening in a suburban street in Bristol. Sam finally got his shot using a combination of Nikon D800, 17-35mm lens, Nikon SB-700 + SB-800 flashes and a PocketWizard Plus III remote release.

The Aftermath
Simon Stafford, UK
 Mammals, winner

✓ What here appears to be a conventional wildlife portrait soon takes on a grim atmosphere once the reality of the wildebeest graveyard in the background becomes apparent. There were many casualties of the migration through Kenya's Maasai Mara National Reserve, with hyenas taking advantage of the situation.



© ANGEL LITTON/2016 WILDLIFE PHOTOGRAPHER OF THE YEAR



© SIMON STAFFORD/2016 WILDLIFE PHOTOGRAPHER OF THE YEAR



Crystal precision

Mario Cea, Spain

Urban, finalist

⬆ Mario found a derelict house in Salamanca, Spain, where he knew pipistrelle bats roost. He positioned his camera precisely so it was level with a broken window, hoping a bat would make its exit this way on its way out to hunt. The hard part was configuring the Godox V860 flashes to reveal the bat and highlight the edges of the glass shards.

Snapper party

Tony Wu, USA

Under Water, winner

➡ For several days each month (in tandem with the full moon), thousands of two-spot red snappers gather to spawn around Palau in the western Pacific Ocean. The action is intense as the fish fill the water with sperm and eggs, and predators arrive to take advantage of the bounty. In this shot, Tony has captured a dynamic arc of fish amid clouds of eggs.





© RUDI SEBASTIAN/2016 WILDLIFE PHOTOGRAPHER OF THE YEAR



The Sand Canvas **Rudi Sebastian, Germany** Details, winner

⬆ The pristine white sand of Brazil's Lençóis Maranhenses National Park is transformed by the rain, allowing bacteria and algae to tint the water green and blue, while streams carrying sediment from the distant rainforest make their mark with browns and blacks. It took Rudi two years to plan this trip. The image was taken overhead from a small aircraft and just two weeks later the scene had all but completely evaporated.

Wind Composition **Valter Binotto, Italy** Plants, winner

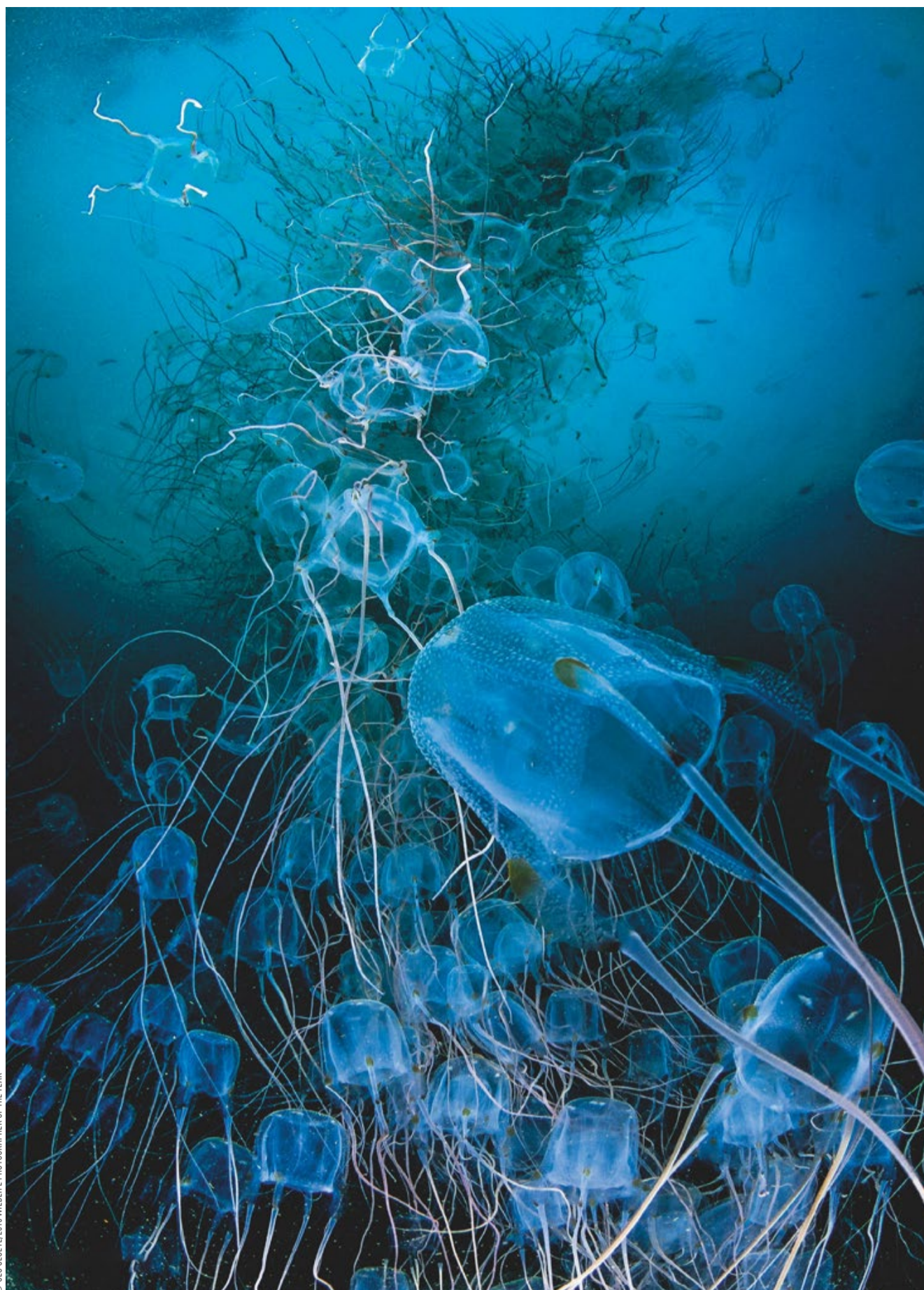
⬇ This hazel tree was near Valter's home in northern Italy. With every gust of wind, showers of pollen were released, lit up by the winter sunshine. To create the dark background, he positioned himself to backlight the flowers. Using a long exposure to capture the pollen's flight and a reflector to highlight the catkins, Valter took several pictures before the wind finally delivered the composition he had in mind.



© TOMMY/2016 WILDLIFE PHOTOGRAPHER OF THE YEAR



© VALTER BINOTTO/2016 WILDLIFE PHOTOGRAPHER OF THE YEAR



© GEO CLOETE/2016 WILDLIFE PHOTOGRAPHER OF THE YEAR

Tentacle tornado **Geo Cloete, South Africa** Under water, finalist

Although Geo had encountered large swarms of Cape box jellyfish before in the waters off South Africa's Hout Bay, this time numbers were truly astonishing. Not only were there thousands of jellies, but they were also tightly packed, forming several columns linked deeper down to a thick swarm. For once, the visibility in these plankton-rich cold waters was reasonable, and he was able to capture one of the spectacular columns of transparent jellies against the sunlight by using two Sea & Sea YS-250PRO strobes.

Wild West Stand-Off **Charlie Hamilton James, UK** Mammals, finalist

A grizzly bear charges at ravens trying to grab a piece of the feast. The bison is a road-kill that rangers had moved to a spot they use for carrion to avoid contact between predators and tourists. The location is Grand Teton National Park, part of the Greater Yellowstone ecosystem in the western US, where grizzlies still roam. The image, one of thousands caught over five months in this location, was achieved using a Trailmaster TM550 passive infrared monitor that would trigger whenever there was movement.



© AUDUN RIKARDSEN/2016 WILDLIFE PHOTOGRAPHER OF THE YEAR





Night blow
Audun Rikardsen, Norway
 Mammals, finalist

It was the polar winter, and the sun was below the horizon, but there was just enough light for Audun to see from his window a fishing boat dragging its net into the harbour with the herring catch of the day. Suddenly, he realised that behind it were the shapes of killer whales. Following the whales by the sound of their blows, and adjusting his settings and flash by instinct he hung over the side of his boat and pointed his camera in the direction of the blows and the occasional glimpse of a whale's fin.



© CHARLIE HAMILTON JAMES/2016 WILDLIFE PHOTOGRAPHER OF THE YEAR



The images are on display at the National History Museum in South Kensington, London until 10 September 2017. Tickets are adult £10.50 - £13.50, child and concession £6.50-£8, family £27-£36.90. It is free entry for members, patrons and children under four. The next Wildlife Photographer of the Year Competition, WPY53, is open for entries now until 15 December 2016. www.nhm.ac.uk/visit/exhibitions/wildlife-photographer-of-the-year-52.html

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LETTER OF THE WEEK

What is fine art?

I usually read Roger Hicks' column and am prompted to write this letter by his use of the term 'fine art'. I have caused a few arguments on a couple of sites and with friends over this term. Can someone define fine art for me? No one has managed yet. What is it? How do I recognise fine art from ordinary art?

A few years ago, a local photographer set himself up as a fine-art photographer, shop and all. Most of what was in his window would have been in my recycle bin. He is no longer trading.

So, what is fine art? What is a fine-art photographer? How does a fine-art degree differ from an ordinary art degree? Can someone give a definitive definition?

Paul Broadbent, via email

This is a really tricky question. Fine-art photography is one of those terms that is often used but often misunderstood. Your uncertainty about the term is not your fault. That's just what happens when academics start interfering with terminology. It's not a term I use myself because, like most labels, it does nothing more than obfuscate the situation. But if I had to, I'd say fine-art photography is a term that denotes those photographers looking to display the world as *they* see it, as opposed to someone like a news photographer who's looking to display the world as it is. It's a matter of subjective versus objective visions. But that's just my interpretation – Oliver Atwell, senior features writer

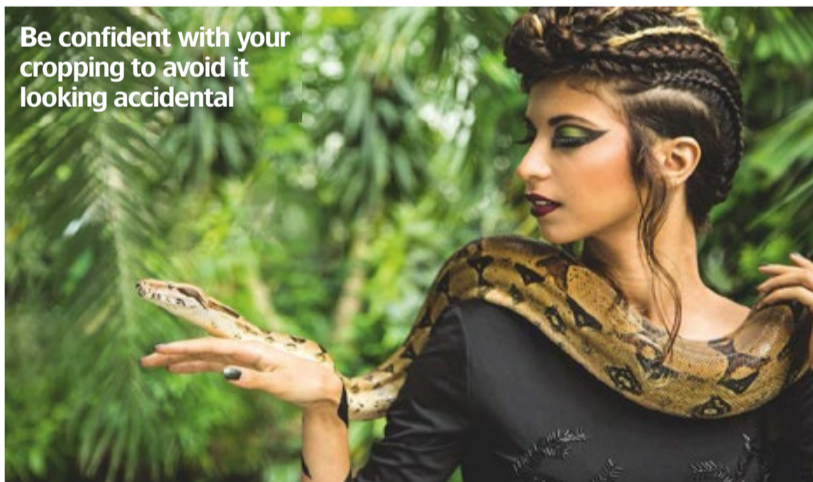


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Be confident with your cropping to avoid it looking accidental



The art of cropping

I know Roger Hicks' critiques attract controversy. I'm among those who don't always understand his point, but I like his choice of the image 'Complicity' by Lola Ledoux in AP 27 August (see above). It's an example of something I've often seen and often wondered about. Why are so many (some very good) portraits taken or presented with the top of the subject's head cropped? Does it in some way add to the style

of the image? As it's such a common technique, I suppose the composition is one that experts find acceptable?

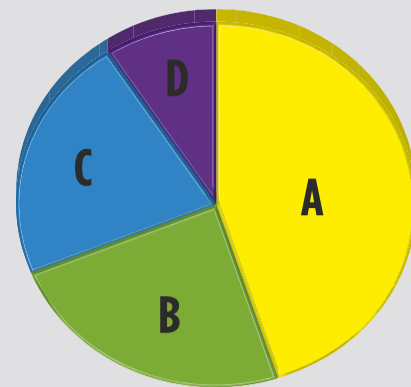
Chris Poole MBE, LRPS, via email

This technique is often used by cinematographers in the film industry to draw attention to the subject's state of mind – it's used a lot by cameramen who are shooting interviews. Some photographers, including David Bailey, are also fans

of this visual scalping as it adheres to the rule of thirds: placing the subject's eyes in the top part of an imaginary grid. The eyes are the most important part of a portrait, so it makes sense to give them priority. If you do decide to compose a picture in this way, you need to do it confidently and deliberately, otherwise it can look like an accident – Tracy Calder, technique editor

No to JPEG only

I live in California in the USA, so a trip to France is a big deal. Several years ago, about halfway through our trip to France, I accidentally changed the white balance setting to 'incandescent' and didn't notice it until I was home (I guess I don't chimp much). So I had a week's worth of blue images. They would have all been useless if I'd shot them as JPEGs, but fortunately I was shooting raw so a repair was easy. As a



In AP 29 October, we asked...

Do you prefer to shoot in JPEG or raw?

You answered...

A I only ever shoot raw	45%
B I always use JPEG	24%
C I choose between them, depending on what I'm shooting	22%
D I shoot raw on some cameras and JPEG on others	9%

What you said

'I take great care to set up my camera so the image that comes onto my computer is the finished article – so JPEG is just fine.'

'I use a Panasonic Lumix DMC-LX100 and shoot JPEGs and raw simultaneously. With its excellent intelligent auto mode, 99% of the JPEGs give me the results that I want. For the other 1%, I modify using the in-camera raw processing.'

'I shoot mostly raw, as I like to do strange effects on some photos, but I use JPEGs for "happy snaps" – if I remember to change the setting, that is.'

'I use JPEG and do my best to get the settings right in-camera. Sometimes this isn't easy but, even so, there's a lot that can be done to correct JPEGs in post-processing. If a photo needs a lot of post-processing, it should probably be binned.'

Join the debate on the AP forum

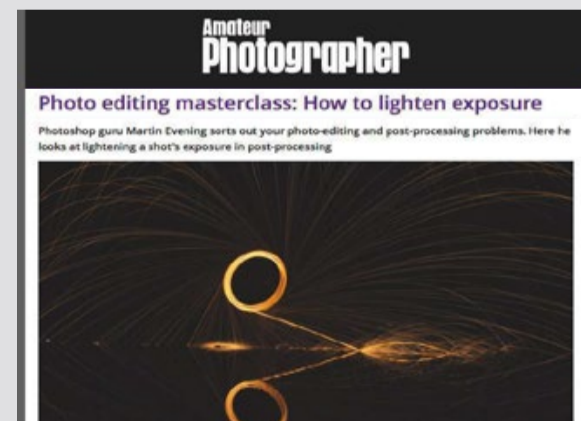
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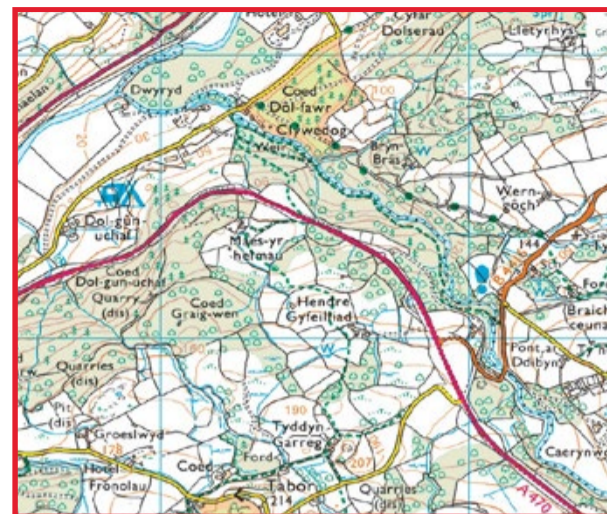
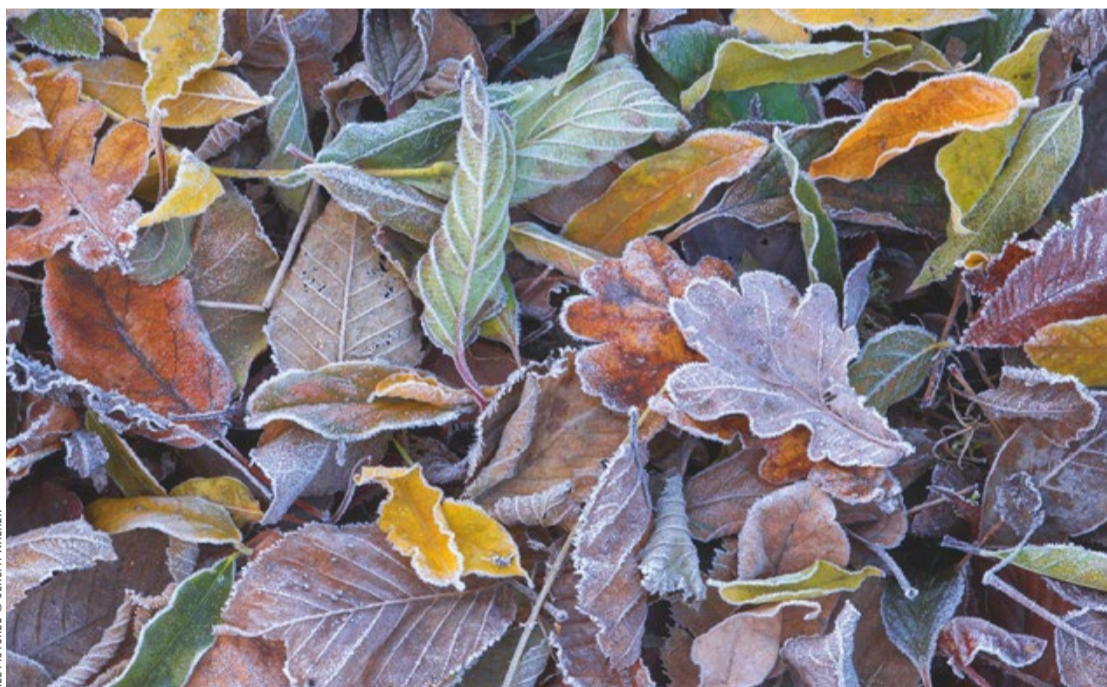
Afon Clywedog

The Torrent Walk in Dolgellau, North Wales, offers rich autumn colour and a seriously photogenic water feature, as **Jeremy Walker** reveals



Left: As the low sun streams through the foliage, it provides a canopy of colour along the Torrent Walk

Below: Don't forget the close-up shots, particularly on cold, frosty autumn mornings



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THE TORRENT Walk follows the fast-flowing Afon Clywedog (a tributary of the River Severn) through a narrow valley down a series of waterfalls. Although the waterfalls are a big draw at this location, the river flows through some mature woodland made up of oak, ash and beech, among others.

The Torrent Walk is not an immediately obvious location, and although the A470 passes by just a few hundred metres away, once in this hidden valley you will be accompanied by little more than the roar of water and the rustle of trees.

There are plenty of opportunities for creative images here. There are wide vistas along the river and plenty of scope for close-ups and micro landscapes too. Fans of Lee Filters Stoppers will be in their element, too.

There are two starting places for this walk, one at the top of the valley and one at the bottom. I prefer to walk up the valley so I am always looking into the waterfalls and the canopy of leaves rather than having to turn around all the time to take in the views. Parking is limited at both starting points.

The location is best photographed on a soft, grey, overcast day. Sunrise and sunset will not penetrate the valley floor, but you may get some direct evening light hitting the trees further up the slopes.



Jeremy Walker

Jeremy is an award-winning photographer specialising in high-quality landscape and location images. He frequently works for advertising, design and corporate clients. To find out more visit www.jeremywalker.co.uk.

KIT LIST



Lenses

Packing 24-70mm and 70-200mm (full frame) zooms will allow you to cover most eventualities and shoot from many vantage points. A macro lens is useful for detail shots, of which there are plenty.



Tripod

Be sure to carry a tripod and cable release, and leave room in your kit bag for a polariser, soft grads and a few Lee Filters Stopper filters. These are great for blurring water and leaves.



Torch

Mobile reception can be non-existent, so carry a torch and whistle for emergencies. This is walking-boot territory rather than wellies. Wet-weather gear, a flask and snacks are also worth packing.

Shooting advice

How to get there

TO START at the bottom of the walk, turn off the A470 at the Little Chef and follow the road for about half a mile. As you cross the river turn right and head up a steep hill. There is off-road parking after about 20 metres for a few cars. Walk down the hill, cross the river and pass through a small gate on your left to start your walk.

To start at the top of the walk, turn off the A470 towards Brithdir on the B4416. After about a quarter of a mile (just before the school) there is enough space for four cars in a lay-by on your left. Walk back along the road for about 50 metres and there is a gateway on the right. Follow the path down and you will come to a wooden bridge. From here the route is obvious.

Starting from either end of the walk you will soon be greeted by water, boulders and a canopy of colour. Care should be taken though, as the boulders can be slippery and the water fast-flowing in places.

Time to visit

The Torrent Walk is a good year-round location, although it can be a little bleak in winter. But it really comes alive in autumn. At this time of the year the scene is full of red, yellow and orange foliage, and the boulders in the river are strewn with leaves.

Food and lodging

The nearest place to get a hot meal is the rather dour Little Chef next to the petrol station on the A470 just outside Dolgellau. Not great, but it does the job. For something with more character try the Cross Foxes on the junction of the A470 and A487. There are a few hotels in Dolgellau and the area is well catered for with B&Bs.

Autumn is a great time to shoot Afon Clywedog, with red, yellow and orange leaves strewn over the boulders of the river



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Wildlife accessories

Photographing wildlife requires research, patience, resilience and a few choice accessories, says **Tracy Calder**

Páramo Men's Halcon Jacket

● £330 ● www.paramo-clothing.com

LANDSCAPE photographer Joe Cornish once likened the Páramo Men's Halcon Jacket to a Swiss Army Knife, and it's easy to see why. The jacket has nine pockets, a fleece-lined neck, articulated shoulders and sleeves for maximum movement, and a two-way reversed zip with a storm flap. It has been proven to resist four hours of steady rain, and this level of protection is down to the Nikwax Analogy Waterproof fabric, which is rustle-free making it a great choice for stalking wildlife. What's more, the peaked hood moves with your head, allowing you to observe your prey without having to raise your hands to reposition it.

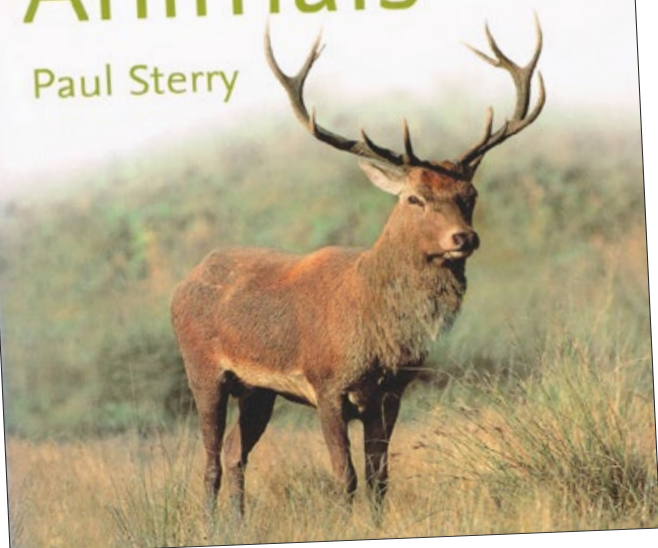
Photographing wildlife often involves short periods of exertion (climbing a hill, for example), followed by long periods of inactivity (sitting in a hide). For this reason, the Halcon Jacket offers plenty of ways to control your temperature, from upper-arm vents to fabric that directs sweat and condensation away from your body. The jacket also has fleece-lined hand-warming pockets, cuffs that can be rolled up, and a 2in drip skirt with scooped tail. It weighs 97g and is 'moss' in colour.



Collins

Complete British Animals

Paul Sterry



Collins Complete Guide to British Animals

● £19.99 ● www.amazon.co.uk

TO PHOTOGRAPH a wild animal successfully you first need to identify it correctly, and then predict how it will behave in its natural habitat. There are countless apps to help you identify species and log what you discover, but if you'd rather watch wildlife than stare at yet another phone or computer screen then a good old-fashioned guidebook is the way to go.

A few years ago, HarperCollins released a series of excellent guides, many of them written by biologist and photographer Paul Sterry, who runs Nature Photographers Ltd, a photo-library specialising in flora and fauna of the British Isles. Paul is also part of the team behind the Bird Photographer of

the Year Awards (www.birdpoty.co.uk). His bibliography includes *Collins Complete Guide to British Animals*, *Collins Complete Guide to British Birds* and *Collins Complete Guide to British Coastal Wildlife*.

These guides are notable for the quality of their imagery and the sheer amount of easily digestible information packed into each entry. Who knew, for instance, that if you sit in a field where moles are known to occur, you might see the grass quivering as they make their way through surface tunnels, pushing roots aside underground.

The books cover most of the species a keen amateur naturalist is likely to encounter in the UK.

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- C21 beanbag and cover, £26.12
- www.wildlifewatchingsupplies.co.uk

GETTING down to an animal's eye level often involves kneeling or sitting on the ground for extended periods. Thankfully, you can avoid getting a soggy bottom by using a ground sheet or mat. The C11 sitting/kneeling mat from Wildlife Watching Supplies is made of closed-cell foam that is covered with waterproof material. It measures 26cmx36cmx8mm (WxLxD), and is so thin it can be rolled up and secured via Velcro straps. The rolled mat can then be used as extra padding in

your camera bag, or wrapped around railings (or similar objects) to support your lens. It comes in a range of camouflage patterns.

When you're on the ground a beanbag is handy, but if your camera and lens are fully exposed then the presence of such a black mass of metal could catch the attention of wildlife. To prevent this from happening, Wildlife Watching Supplies has designed the C21 mini beanbag and cover. Perfect for superzoom and bridge cameras, the bag supports a large proportion of the lens, while enabling smooth zooming. It also has a handy camouflage cover.



Vanguard Endeavor ED II 8420 binoculars

- £329.99
- www.vanguardworld.co.uk

A GOOD set of binoculars can enhance your wildlife-watching experience greatly. The Vanguard Endeavor ED II 8420 binoculars feature Extra-low Dispersion glass, giving edge-to-edge clarity, and Phase-Corrected Roof Prisms. This technology aims to eliminate chromatic aberration. What's more, the glass is multicoated and anti-reflective, which improves light transmission and ensures clear, bright views. The binoculars provide 8x magnification and an apparent field-of-view of 57.6°. They have an open-bridge design, which enables them to be lightweight, yet strong. The glass is housed in a magnesium-alloy body with rubber armouring to encourage a solid grip. They are fog and waterproof.



Nikon D5 DSLR

- £5,199
- www.europe-nikon.com

FOR OPTIMUM image quality and unparalleled low-light performance, you can't beat a DSLR for shooting wildlife. Excellent results can be obtained using entry-level models and APS-C-sized sensors even enhance the reach of telephoto lenses (due to the magnification factor), but full-frame, pro-spec models, such as the Nikon D5, still have the edge. One of the main benefits of using a DSLR over a CSC is the access it provides to a vast array of lenses – when shooting wildlife those at the telephoto end are obviously of particular note.

The Nikon D5 boasts a 20.8MP full-frame sensor, superfast AF,

an impressive ISO range (100-102,400) and a maximum continuous shooting speed of 12fps. Many of the exterior controls can also be customised, which helps to speed up your workflow. If you spend any length of time observing an animal you will notice that the expressions, gestures and behaviour it displays alter by the second, making these features more than a mere convenience.

To seal the deal, the Nikon D5 is capable of catching 4K Ultra High Definition video, which should not be overlooked. It's the perfect camera for shooting in low light, and recording fast-moving action.





Paramo Men's Pájaro Trousers

● £145 ● www.paramo-clothing.com

IF YOU'VE ever tried pulling waterproof trousers over your walking boots you'll know that it's impossible not to draw attention to yourself. That's just one of the reasons Paramo designed the Men's Pájaro Trousers, a pair of strides so comfortable that they can be worn all day. The Pájaro trousers have an adjustable waist and belt, zipped and popped fly, and are shaped for ease of movement. They also have poppers around the ankle to enable a snug fit and a cargo pocket to house larger items.

The trousers are made from

Nikwax Analogy fabric, which is both highly breathable and directional (removing sweat and condensation). As the fabric does not have a laminate layer it is soft and quiet, making it the perfect pair of slacks to wear when observing nervous subjects such as birds and deer.

The technical features are rounded off with two zipped hip pockets for smaller items or keeping your hands warm. The Men's Pájaro Trousers weigh 52g and are 'moss' in colour.



Swarovski ATX/STX spotting scopes

● £2,450 (for the ATX 25-60x65)
● www.swarovskioptik.com

IF YOU want to study the plumage of a bird you can't beat the high-precision optics of a spotting scope. These devices come in two configurations: straight viewing or angled viewing. Some models take both angled and straight-viewing eyepieces, giving you the best of both worlds. ATX/STX spotting scopes from Swarovski, for example, have an interchangeable modular ocular and objective system, which allows them to be adapted to suit any viewing situation.

These scopes can be used with one of three objective modules with lens diameters of 65mm, 85mm and 95mm. As a result, there are multiple spotting-scope configurations. The joy of the system is that you can buy the parts you need rather than having to

invest in different scopes for different purposes. Another boon is that you can take the system apart, allowing you to transport and store it easily. Naturally, these scopes can also be used for digiscoping, via an adapter.



Wildlife Watching Supplies C30.1 Large Dome Hide

● £288.70 ● www.wildlifewatchingsupplies.co.uk

WILDLIFE enthusiasts are big fans of the C30.1 Large Dome Hide from Wildlife Watching Supplies, and it's no surprise why. The hide is made of breathable, waterproof material and measures 1.5m square at the base and 1.49m high at the centre – making it very roomy. To add to its appeal the hide boasts a large front window, a tripod slit, two side windows and a central back-door opening. What's more, you

can customise the design by requesting larger side windows, a zipped back door or an additional window in place of the tripod slit (at additional cost).

The C30.1 Large Dome Hide can also be fitted with a snoot, which fastens to the window via Velcro and provides protection for your lens during inclement weather. To increase camouflage you can invest in a scrim cover to throw over the hide, and help it blend in with the seasons.





Sealskinz Sporting gloves

● £50 ● www.sealskinz.com

WATERPROOF, windproof and breathable, Sporting gloves from Sealskinz are actually designed for shooting, but prove equally well suited to photography.

The gloves feature a fold-back trigger finger and thumb cover (the fabric is held back using magnets) providing easy access to the shutter-release button and the rear controls of your camera. The advanced weather protection is down to a well-balanced combination of fabrics:

nylon, Spandex, a micro-porous membrane and a polyester liner.

Sealskinz stresses the importance of a good fit, as gloves that are too tight can make your hands feel colder. To work out your glove size, you need to measure your dominant hand around the knuckles and then refer to the size guide on the website. If in doubt, go up a size. Once online, you can read some of the testimonials, including a review from photographer Tom Hughes who states that the Sporting gloves are 'the best I have ever used for photography.'



Manfrotto 055 kit

● £299.95 ● www.manfrotto.co.uk

CAPTURING frame-filling pictures of wildlife often requires long lenses, and long lenses need to be supported in some way. For a rock-steady base you need a tripod (and a tripod-mount collar). When choosing a three-legged support you need to consider the maximum load it can bear, its length when folded, its weight and the minimum and maximum height.

The 055 tripod series is celebrated for its adaptability,

but anyone looking to save a few pounds would do well to consider the 055 kit. The main selling point is the centre column, which can be extended vertically or horizontally, without the need to disassemble the tripod. You simply loosen a wing nut, extend the column, press a button at the bottom and rotate it 90°. The tripod can take loads up to 8kg, extends to 183cm and has a closed length of 74cm. It can get as close to the ground as 9cm – perfect for getting down to an animal's eye level.

Canon EF 100-400mm f/4.5-5.6L IS II USM lens

● £2,037.99 ● www.canon.co.uk

THE CANON EF 100-400mm f/4.5-5.6L IS II USM lens is a super-telephoto that delivers excellent image quality across the entire frame. Wildlife photographers in particular will benefit from fast, near-silent autofocus, while the minimum focusing distance of 0.98m will come in handy if an animal suddenly decides to approach your lens. As an 'L-series'

optic, this super-telephoto is sealed against dust and moisture, and features a fluorine coating on the front element to repel dirt.

Image stabilisation is also worth a mention, as Canon claims that handheld shots are possible at shutter speeds 4 stops slower than normal.



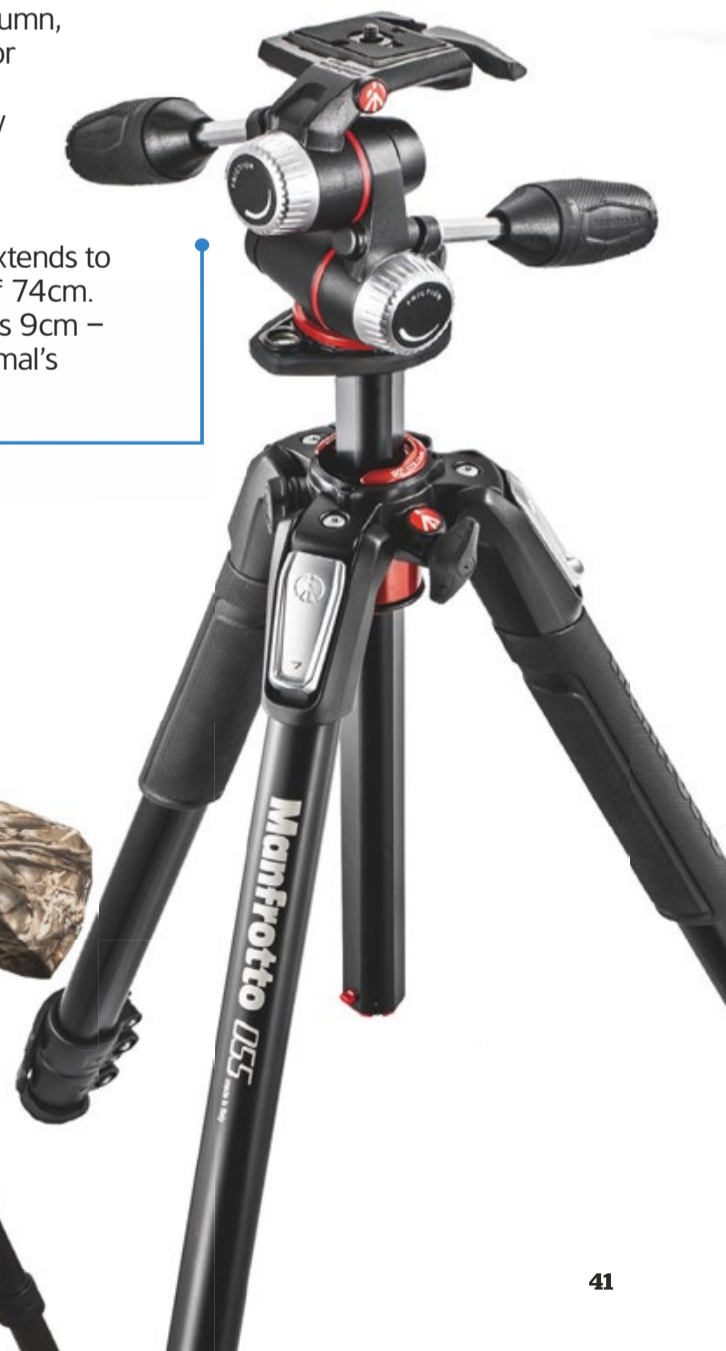
LensCoat Raincoat 2 Pro

● £119.99 ● www.wexphotographic.com

SHOOTING outdoors in the UK can be a seriously soggy business. Thankfully, there are numerous accessories available to help keep you and your equipment dry. One such item is the LensCoat Raincoat 2 Pro, designed to protect gear from rain, snow, salt spray, sand and dust.

The Raincoat 2 Pro is made of poly tricot material, which is waterproof, breathable, lightweight and, crucially, quiet. It comes in two sizes: standard (for lenses ranging from 70 to 200mm) and pro (for lenses

from 300mm to 800mm). The cover has sleeves allowing easy access to your camera and lens controls. All the seams are taped to provide maximum water protection. It's easy to put on, and once in position you can use the cinch straps to ensure a snug fit around your lens and camera. The Raincoat 2 Pro is available in Realtree Advantage Max4, Realtree AP Snow, Digital Camo and Forest Green camouflage patterns.

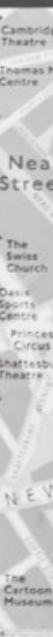




Above: 'London'

Left: 'Hull'

Right: 'London'



Tales of Derren do

Derren Brown is best known as an illusionist, performer and author, but he's also a keen photographer. He tells more to **Geoff Harris** in his first interview with a photography magazine

It's hard to pigeonhole Derren Brown: master showman, uber-hypnotist, illusionist or magician doesn't really do justice to this internationally famous polymath, whose televised and live shows attract massive audiences and publicity. Derren is also a best-selling author and well-regarded painter, but far fewer people know that he's a passionate amateur photographer. While Derren has painted seriously and consistently since graduating from Bristol University, he's had a more chequered history with photography.

'I've always had a lot of cameras, but felt overwhelmed by digital cameras,' Derren explains. 'I couldn't get into them, and this only changed when I discovered Leica cameras. Although I have a Canon EOS 5D Mark III, which I use to take pictures of people I am painting, I don't understand 90% of the menu system. When I first picked up a Leica, however, it felt simpler and more "manual" – and quicker to use, once I figured out the zone focusing system. You feel like the Leica only does three things, and my relationship with it changed as a result. Leicas are such beautiful objects, too; you are more likely to want to keep one with you, so you take more pictures.'

Derren admits that the relatively high cost of a Leica system also appealed. 'Because it was more expensive it was more tempting. Once I had bought one, I wasn't going to be saying, "Oh, I should have bought that other camera instead," as I knew I had the best one. I came to the Leica system with a sense of awe.'

Stories of the street

As mentioned, Derren uses cameras to shoot subjects before he begins painting them, but his main focus as a photographer is the street. His street photography has been exhibited in London and he has a popular Flickr feed, but for Derren, the experience of taking



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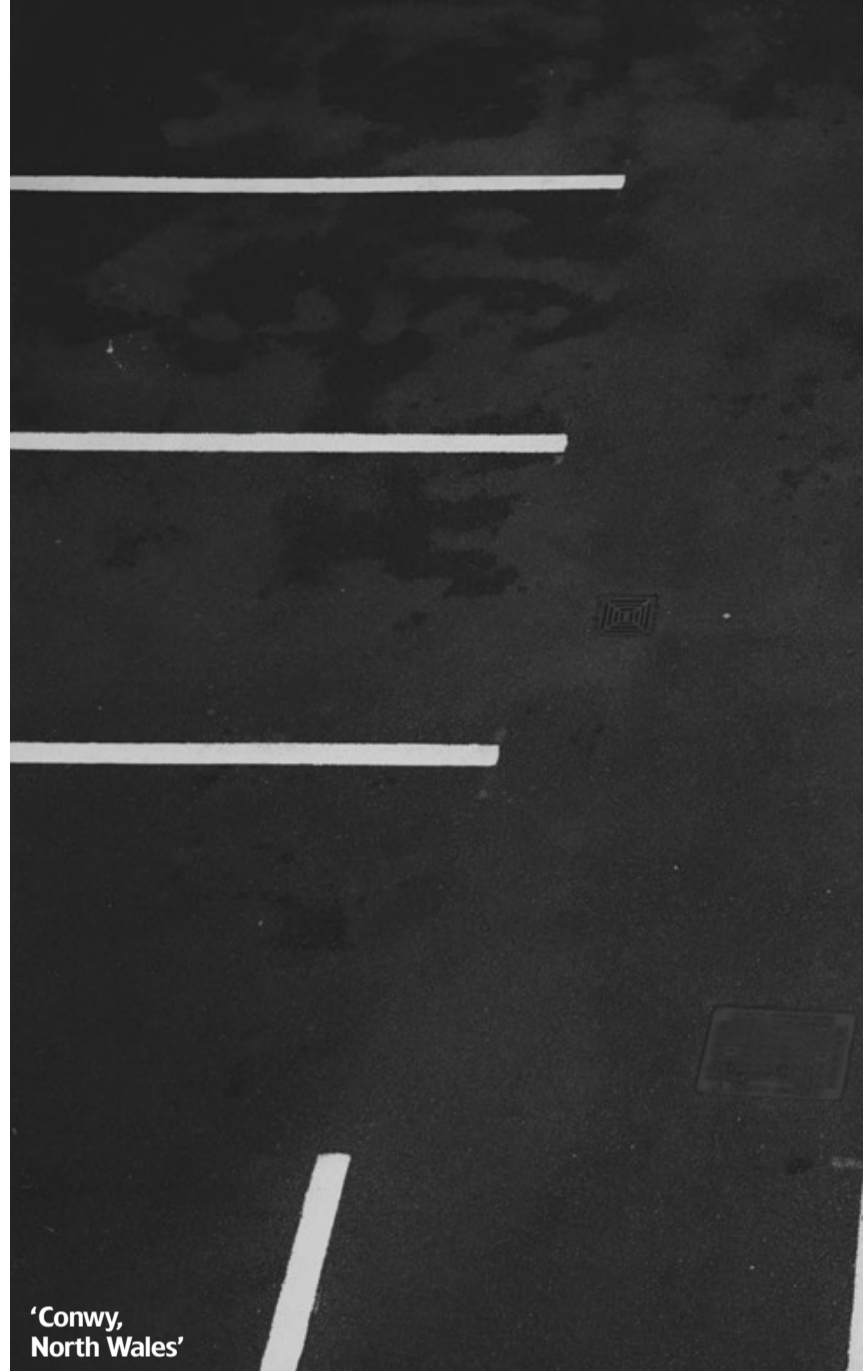




'Aberdeen'



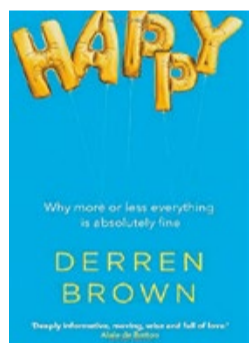
'London'



'Conwy,
North Wales'

➤ pictures is just as rewarding as the reception they receive. 'Street photography on a good day is such a liberating feeling,' he explains. 'I used to go out with my head down, particularly when I was on tour, because when people constantly come up to you asking for pictures, it can get a bit much. But as a photographer, I was doing the opposite and felt more open and responsive. I've just completed a book about happiness [see right] and in there I talk about the Stoic philosophers – they were robust and solid individuals who were also open and connected to people at same time. I feel like this with street photography. You meet people with love.'

Derren is clearly passionate about photography and says: 'All these experiences, all this hobby, here in this little box.' But surely it can't be easy for an international TV celebrity to remain incognito as a street photographer? 'You would think having a camera would draw attention to me, but it's actually not the case,' he says. 'I tend to get spotted if I'm waiting around for something to happen, but if I'm out taking pictures, people are more aware of the camera. I stay strangely hidden – particularly abroad, where



Derren noticed his mood on a particular day can impact his photography. 'Since finishing my new book on happiness, I have felt a bit empty creatively, and recently went out with my camera,' he says. 'I was waiting around for a picture and suddenly thought, "Isn't this a bit sad?" It was ironic, having just written about happiness. That said, I got some quite good pictures.' *Happy: Why More Or Less Everything is Absolutely Fine*, is published by Bantam Press, ISBN 978-0-59307-619-4, price £20.

everyone is shooting in some way or another. You also feel less self-conscious with a camera.'

While Derren is fascinated by the very in-your-face approach of Bruce Gilden, he is more in the tradition of Henri Cartier-Bresson and Martin Parr, trying to blend into the background and record the decisive moments of everyday life. 'I don't go up to people,' he explains. 'I very much lurk and wait, and I like the way this slows everything down. I know that going up and talking to the people I shot could elevate the experience even more, and on the rare occasions I have done this it's been lovely. But I'm usually reluctant as I'm actually quite shy, and not sure where it would lead.'

As with his hero Cartier-Bresson, Derren deliberately dresses down when shooting on the street, but struggles with a choice of headgear, saying: 'I like flat caps, but they get in the way with cameras and you look like a dick if you turn them around. So now I favour beanie hats!'

Looking for a project

While Derren really enjoys the process of street photography, he is currently looking around for more specific focus. 'I mainly take pictures

on tour, and as it's the same cities year after year, it can feel a bit repetitive – like you're taking the same picture,' he says. 'So I'm at the point of wanting a proper project. I love the idea of going on a big road trip, but that's been done many times before. My dad is not well, and my aunt and uncle are in same position, so maybe I could do a photo project on the idea of carers. I'm not sure what I'd do with it, though.'

He's also very aware that a big photography book or exhibition could end up being more about him than the actual work. 'There's always something a bit revolting about an actor or an entertainer trying to do something else,' says Derren. 'I write a lot, which is fine, as lots of people write books, but I too get snuffy when Richard Gere, Drew Barrymore or somebody does a book of photographs. The fear of being seen as a mediocre photographer puts me off. To be slated, in a "bless him" kind of way, would be terrible – much worse than a bad review of a TV show, as that is much more of a team effort.'

When it comes to other genres, Derren prefers to take his time and paint people rather than venturing into portrait photography, but he is drawn to landscape work. 'While on



DERREN BROWN



Derren's favourite cameras

'MY MAIN Leica is the M Typ 240 digital, which I used a lot with the 35mm Summilux lens, but I have now changed to a 50mm,' says Derren. 'I also use a film M6, with a 50mm, which I am veering towards as my main lens. I use a Canon EOS 5D Mark III to take source shots for my paintings, and am exploring medium-format cameras. I don't do much editing, but I use Lightroom a lot. I'm getting good results from shooting with colour film on the M6 and then converting the images into black & white on the computer. I did try the Leica Monochrom, but enjoy playing around with different films and then doing a mono conversion.'

holiday in the Maldives, I met a landscape photographer who goes round the world taking images and then sells them from his gallery in Hawaii,' he says. 'I thought, "Buddy, you've cracked life!" Even if your pictures were average, that lifestyle makes me very envious – apart from the early starts.'

The big questions

Although Derren is famous – some would say infamous – for playing with our notions of reality, he prizes realism in his images, and avoids heavy manipulation at the editing stage. 'I sometimes think, well, nobody would notice if I edited that person out of the frame,' he explains. 'I don't, though, as I think it detracts from the craft of photography.'

Of course, however 'real' any photograph claims to be, it's always an edited version of a bigger reality. Derren keenly appreciates this, and reckons it's a love of 'facsimile' that links his various passions. 'Magic is something that isn't real masquerading as real,' says Derren. 'Acting, too, and I love watching good actors, and the nature of my paintings is sort of photo-realistic.'

As the interview drew to a close, I got the impression that Derren was



Since his TV debut with *Mind Control* in 2000, Derren has become the best-known illusionist in the UK. He has produced numerous shows for the stage and TV, and written several books, including *Tricks of the Mind* and *Happy: Why More Or Less Everything is Absolutely Fine*. Derren's photography has been shown at the Rebecca Hossack Gallery in London and he has a popular Flickr feed at www.flickr.com/photos/derrenbrown



keen to enter a new phase of his career. 'I'd actually much rather be out taking pictures than making a conventional TV magic show,' he says. 'Magic is a quick, fraudulent route to impressing people, and I wouldn't be getting into it now as a 45-year-old man. The shows have grown up with me, and they are now about real people and real dramas. I enjoy the days I can spend writing and working on my photography, it's much more of a Zen thing and links in with my studies into happiness.'

Returning to the hunger for a big photography project, had Derren ever thought about a portrait series on his illusionist peers? 'It might be good to do a project on famous illusionists being "ordinary", but I don't think magic is interesting enough,' he says. 'There is a great expression about magicians guarding an empty safe. They are so secretive about their methods, but when they are revealed, they're not amazing at all, just pathetic. I'm more interested in life and death things at the moment.'



Evening Class

Photoshop guru **Martin Evening** sorts out your photo-editing and post-processing problems

How to correct keystone distortion

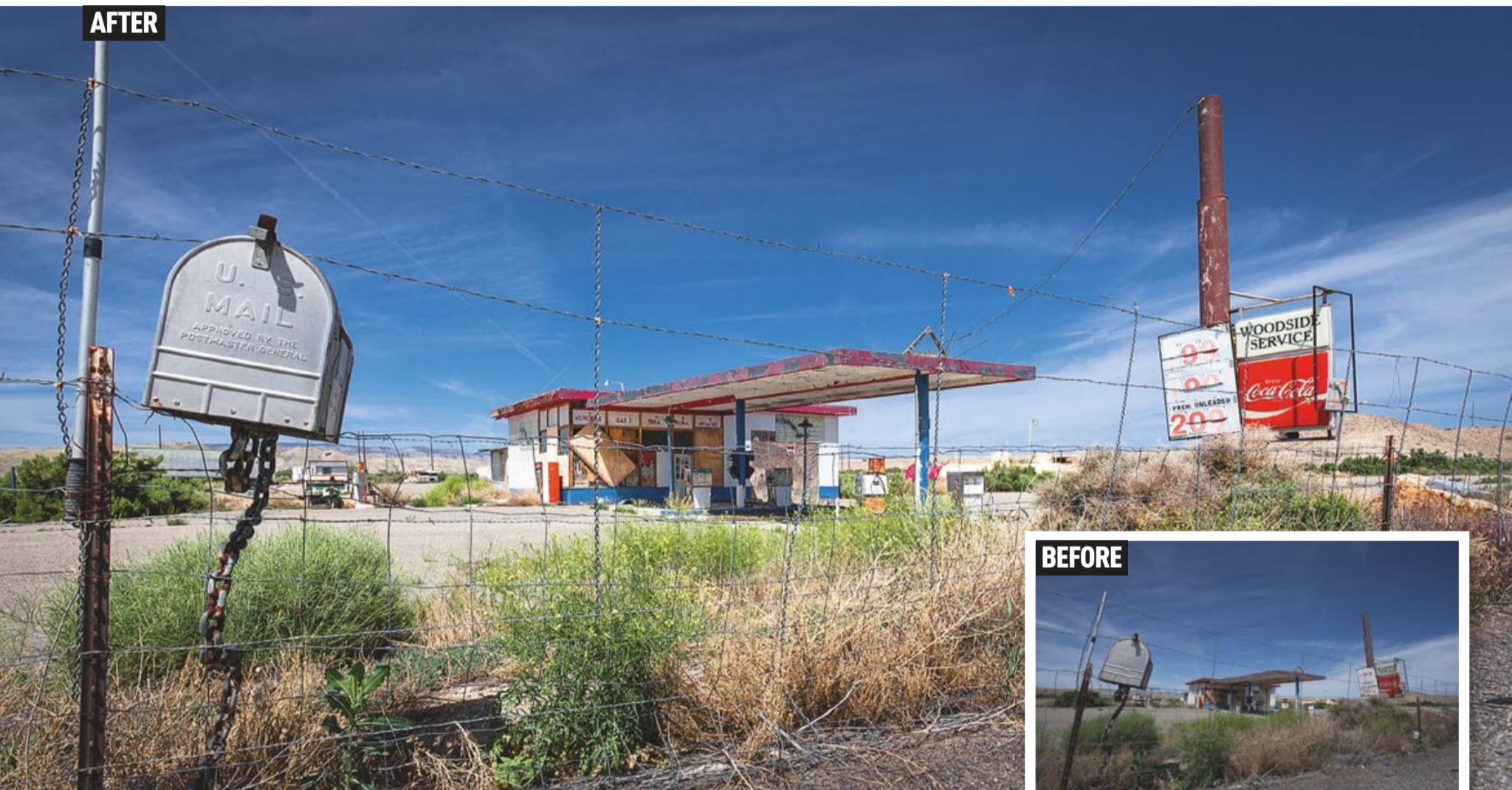
BRIAN Stoddart photographed this derelict gas station on Route 6/191 in Utah, USA. This image is pure Americana, featuring a classic US mailbox, a Coca-Cola sign and '50s-style garage forecourt. It therefore suited

a cinematic crop and strong colour-contrast treatment. The main problem here, though, was the keystone distortion. I was easily able to correct this by applying a Camera Raw Auto Upright adjustment.

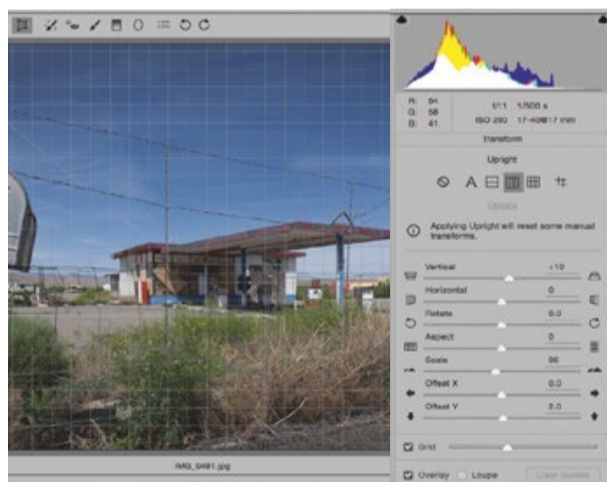
Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk

AFTER

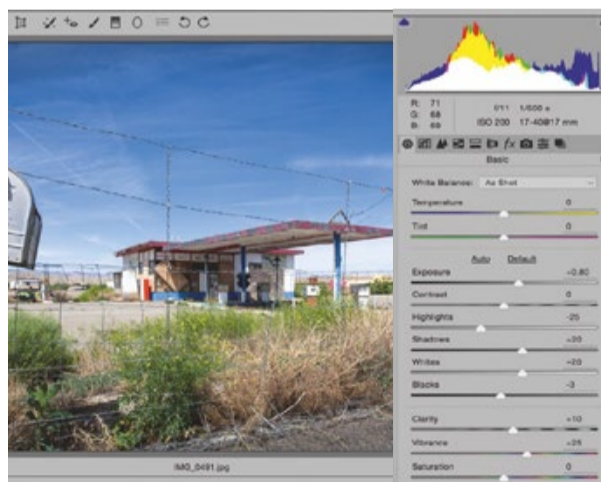


BEFORE



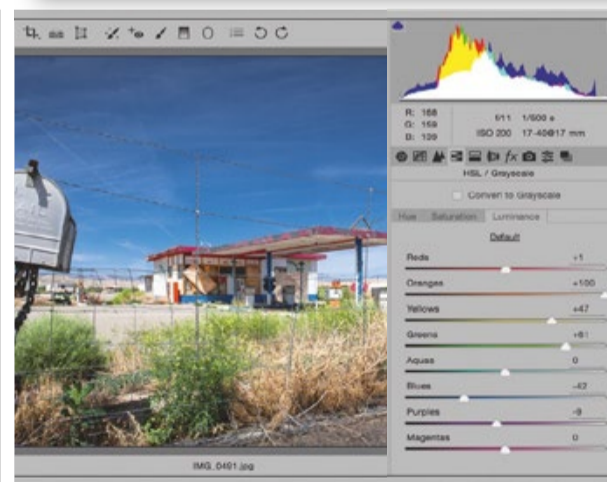
1 Crop and transform the image

The first step was to apply a Lens Profile Correction to overcome the slight lens barrel distortion. I then selected the Transform tool and applied an Auto Upright adjustment to correct the keystone effect in this photograph and cropped the top part of the image.



2 Apply Basic panel adjustments

In the Basic panel, I lightened the Exposure and adjusted the remaining tone sliders to optimise the tone contrast, adding some Clarity and Vibrance. In the Tone Curve panel I applied a Curves adjustment that added a kick to the midtone to highlight contrast.



3 HSL panel adjustments

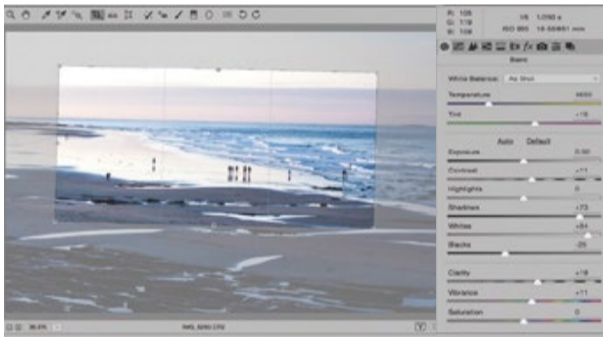
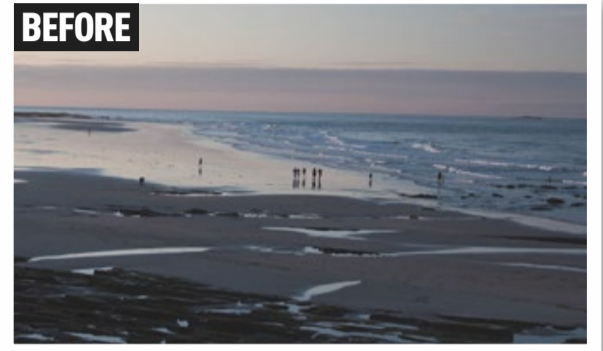
In this step I went to the HSL panel, where I adjusted the Luminosity sliders to darken the blue sky and lighten the yellows and greens. At the same time, I went to the Saturation tab and reduced the blue saturation slightly. Finally, I added a Radial Filter adjustment to lighten the gas station.

Reducing noticeable noise

THIS photograph by Helena Cowell captures the beauty of the soft late-evening light at the beach, with the subtle pink in the sky contrasting very nicely with the blue sea. Because of the low light, Helena wisely set the ISO to 800 and shot hand held using a 1/250sec

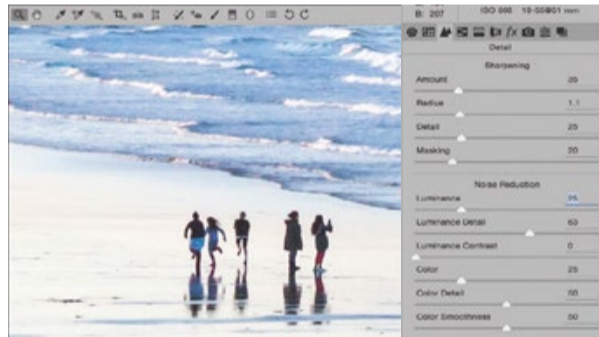
exposure. This resulted in some noticeable noise, which I was able to smooth out by increasing the Luminance noise reduction slider. I was also able to add some extra noise reduction to the sky (where there was no edge detail) by adding a Graduated Filter adjustment.

AFTER

BEFORE


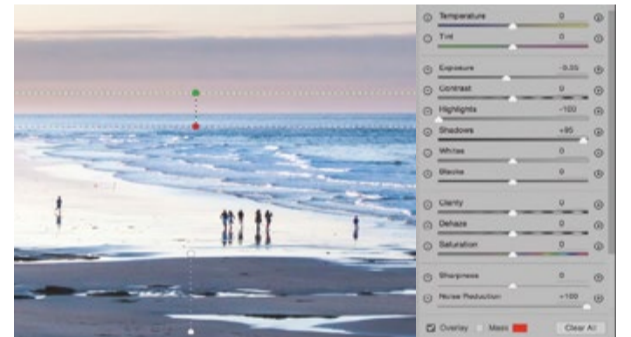
1 Crop and apply Basic panel adjustments

To begin with, I selected the Crop tool and applied a crop that focused more tightly on the people on the beach and straightened the horizon. I then adjusted the Basic panel tone sliders to increase the contrast and add more sparkle.



2 Reduce the noise

Because this photograph was shot at ISO 800 on a Canon EOS 500D camera, I needed to use the Detail panel controls to add some Luminance noise reduction to reduce the luminance noise. At the same time, I fine-tuned the sharpening sliders to restore some more sharpness.



3 Add Graduated Filter adjustments

To complete the look, I selected the Graduated Filter and added a filter adjustment to the sky. Here, I darkened the Exposure, darkened the Highlights and lightened the Shadows. I also set the Noise Reduction to +100 in order to further smooth any visible noise.

BEFORE

AFTER


Keystone corrections

WHENEVER you tilt the camera upwards to take a photograph, this can result in what is known as keystone distortion, where the vertical lines converge. This will be particularly noticeable when you photograph architectural subjects or shoot using a wideangle lens. One way to overcome this is to use a special tilt-and-

shift lens, but it is also possible to correct it using the Transform adjustment tools in Camera Raw and Lightroom. However, a photograph can look odd if you aim to completely correct for keystone distortion. In the example shown here, I applied a Transform adjustment that allowed the verticals to converge slightly.

Martin Evening is a noted expert in both photography and digital imaging. He is well known in London for his fashion and beauty work, for which he has won several awards. Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of a software design company. Visit www.martinevening.com

Tips for working with 4K

Use fast cards

When you're shooting 4K, use memory cards of at least 30MB per sec write speed (U3 rating).

Invest in a drive

Consider investing in a fast, high-quality hard drive that will enable you to store your 4K footage quickly and easily, thus aiding a faster and more secure workflow. We recommend a 7200rpm drive with at least a USB 3.0 connection.

Have enough memory

Make sure your computer has enough memory for editing 4K footage, although you may be able to cope by editing proxy footage offline, as opposed to working with the original footage online, and then exporting it to 4K.

Select the best package

There are many affordable 4K editing packages, such as Apple iMovie, but consider what is right for your workflow. Packages such as Adobe Premiere Pro, Apple Final Cut Pro X and Blackmagic DaVinci Resolve can all handle a 4K workflow easily.



Monitor 'true 4K'

There's little point in shooting 4K if you can't view your footage properly, so buy a 4K monitor from the likes of Atomos or Blackmagic.

Everything you need to know about 4K

Steve Fairclough gives a straightforward guide to the world of 4K video and reveals the key benefits for shooting and post-production

The ability to capture 4K video footage is now available to almost all filmmakers, with a wide range of cameras offering 4K shooting as standard. But what exactly is the 4K format and how can it aid your filmmaking?

Put simply, 4K is a format that gets its name from the approx 4,000-pixel width of the footage, hence '4K'. If you compare this to what's known as 1080p HD (aka 1920x1080), which is 1,920 pixels across, you get an idea of the image detail in 4K. It's at least twice as wide and twice as deep as 1080p HD format, so it has four times as many pixels.

I use the words 'at least' in the previous paragraph because there are two versions of 4K: 'Cinema 4K' and 'UHD 4K'. The difference is quite subtle, with UHD 4K being 3840x2160 pixels for the standard 16:9 TV broadcast

format and Digital Cinema Initiatives (DCI) Cinema 4K being 4096x2160 pixels for 1.9:1 format movie projection.

Shooting 4K offers a number of benefits, including sharper and crisper images, better colour data, reduction of video artefacts such as moiré, plus compatibility with 4K TVs and projectors.

The main advantage is that the fine spatial detail is resolved well. In other words, you get much better detail in your pictures. You may have noticed the benefit of this if you have upgraded your old HD TV to a 4K TV broadcasting the UHD 4K format mentioned earlier – this is the most obvious 'everyday' example of viewing 1080p quality against 4K quality.

Another factor to consider is that many 4K cameras allow you to extract good-quality stills from the footage for multimedia productions or, for example, if you

were videoing a wedding in 4K you might get a still that you wouldn't have otherwise shot. If you think about it in terms of frame rates, a 4K camera that is shooting at a rate of 24fps will potentially give you 24 different stills from every second of 4K footage.

Using 4K to capture footage also offers greater flexibility for your post-production workflow. For example, with the greater quality image source file from 4K, it is easier to crop in on, zoom out or pan across 4K footage and still maintain HD resolution in your edit. An example of this might be cropping an interview 'talking-head' situation that you shot on one 4K camera, but can then crop in two or three different ways to make it appear more creative. The golden rule is this: the better the source file, the more flexible it will be for creative, high-image quality edits.



The extra pixel power offered by 4K can also help stabilise footage. Many editing packages will contain image-stabilisation features that do a decent job of artificially stabilising handheld footage, but this is achieved via a process that includes decreasing the resolution of the original footage. If you are working from better-quality 4K footage this will mean you have 'more pixels to play with' and sharper original material.

As already alluded to, using either of the 4K formats means you are recording more colour information, thus giving you greater flexibility when it comes to colour grading your footage in the edit suite.

These days shooting 4K is not just limited to high-end professional and cinema cameras – thanks to better sensor technology and increased processing power, it is now available in many sub-£500 cameras. If you're taking your first steps into 4K it's

worth starting with an inexpensive camera to develop your shooting and workflow skills.

There are a number of sub-£500 models available, such as the Sony FDR-X1000V Action Cam, Panasonic Lumix DMC-LX10, GX80 and TZ80, and GoPro HERO4 Black. Other notable 4K cameras include the Canon EOS 5D Mark IV, Panasonic Lumix DMC-FZ2000, Sony Alpha 99 II and Olympus OM-D E-M1 Mark II – all of these bar the Sony offer a Cinema 4K option. 4K shooting is also available in the new DJI Mavic Pro and GoPro Karma foldaway drones.

As ever, you should consider the combination of budget, shooting and editing needs and how the camera feels in your hand before opening your wallet.

Keep up to date with the latest video news, interviews, tips and tuition at www.thevideomode.com.

VIDEO NEWS ROUND-UP



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Atomos 4K recorder available

The 7in Atomos Shogun Inferno 4K monitor/recorder is now available, offering 4K 60p footage from selected cameras using Apple ProRes or Avid DNxHD. The Shogun Inferno should deliver high frame rate, high-resolution recording plus high dynamic range and bright monitoring. Extra features will be available via free firmware updates. Find out more at www.atomos.com.

Video supports revealed by Kenro

Kenro has launched the KENVT102C video tripod kit and the KENGHC1 gimbal head for filmmakers. The 'standard' carbon-fibre video tripod has a working height up to 1,700mm, and will go as low as 250mm, with a payload of 6kg. The carbon-fibre gimbal head is designed for use with DSLRs, especially when fitted with telephoto lenses. Visit www.kenro.co.uk for stockists.



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Sony's 'surprise' 4K cameras



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Sony has launched two more cameras with 4K video capabilities in the shape of the flagship APS-C sensor model, the Alpha 6500, and the RX100 V compact. The Alpha 6500 is said to offer internal 3840x2160 UHD 4K in the Super 35mm format on the full width of

the image sensor, and uses full pixel readout without pixel binning to collect 6K of information to produce 4K footage. To find out more, go to www.sony.co.uk.

Adobe adds entry-level software

For anyone taking their first foray into video editing, Adobe has announced its Premiere Elements 15 package that incorporates new features such as 'Haze Removal' control, as seen in the Photoshop CC stills-editing package. The software also has so-called 'Guided Edits' for changing elements such as 'popping out' individual colours or for easy adjustment of clip speeds. More details can be found at www.adobe.com.



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More than £13,000 of prizes to be won

The Video Mode is searching for the Amateur Filmmaker of the Year (AFOY) with over £13,000 worth of Canon cameras, lenses and accessories up for grabs. The challenge is to shoot creative films on different themes – there are superb prizes for each round and the overall winner will receive a Canon EOS C100 Mark II camera and the prestigious title Amateur Filmmaker of the Year. For more details, visit www.thevideomode.com.

Accessories

Useful gadgets to enhance your photography, from phones to filters...

Manfrotto Pro Light Reloader 55

● £299.99 ● www.manfrotto.co.uk

John Huxley reviews a roller case for your camera kit

WHETHER you are jetting off abroad or just planning a weekend in the UK, a roller case can be one of the most secure and convenient ways of transporting your kit. Manfrotto's Pro Light Reloader 55 has just about everything you would want in a roller case, with enough room to fulfil most photographers' needs.

Wildlife photographers will find that many telephoto-lens types will fit inside with a camera body attached. In its product photos, Manfrotto proudly shows a Canon EOS-1D X with a 400mm f/2.8 lens attached. There is no problem fitting in 70-200mm f/2.8, 300mm f/2.8 or the Tamron or Sigma 150-600mm zoom lenses. You can easily fit two or three enthusiast camera bodies and five to six lenses, depending on your set-up. The padded dividers make the case easy to reconfigure, and if you are travelling light you could even use half the case for clothes and half for your camera kit. Pockets on the inside of the lid can be used to store documents, memory cards, batteries, chargers or any other small items you may need.

An internal compartment height of 48cm makes it possible to store a travel tripod internally. Larger tripods, such as Manfrotto's popular 190 range, can be strapped on to the side of the case.

Verdict

With a wide wheelbase and reasonably large wheels, the case is well balanced, even when being pulled over bumpy pavements. The thick padding and ridged shell are reassuringly protective and, as you would expect from Manfrotto, the case is superbly made. It may seem expensive, but it still represents good value for money, particularly if you travel frequently with your camera.



Carry-on
The bag meets the carry-on dimensions of most international airlines, including easyJet.

Laptop pocket
An easily accessed outer pocket can store a laptop and a tablet.

Amateur
Photographer
Testbench
GOLD
★★★★★

At a glance

- Water repellent
- TSA-approved combination zipper lock
- 55x35x23cm external dimensions
- £299.99



Tripod holder
An outside pocket and some straps allow larger tripods to be attached securely on to the side of the case.

WHAT IS A TSA LOCK?

THE MANFROTTO Pro Light Reloader 55 features a Travel Sentry Approved (TSA) combination lock. The lock can be set to whatever four-digit combination you wish, adding a good level of security to the main compartment. When baggage inspectors are required to inspect your bag they can do so by using a TSA key. These are master keys used in most countries that can open the lock, without having to use bolt cutters to break it. When closed, your original numerical code is still valid. The lock isn't going to stop anyone walking off with your bag, but it will help keep it secure in transit and deter petty theft of the contents.



Rogue FlashBender 2 Mirrorless Soft Box kit

● www.xpdistribution.com ● £39.95



The two-section kit comprises a reflector panel and a diffuser

ROGUE has made a name for itself producing a series of light modifiers for use with on-camera flash. The FlashBender 2 Mirrorless Soft Box kit is a multi-function set designed specifically for use with the smaller flash units that have started to appear for mirrorless cameras. Rogue states that it is designed for the Nissin i40 and Nikon Speedlight SB500, and it seems likely to fit the new Metz Mecablitz M500 too, or any other unit with a similarly sized head (around 17cm in circumference).

The kit comes in two parts. First is a white reflector panel that measures around 17x18cm. This attaches to the flash head when it's pointed vertically upwards, and redirects light forward for a softer, more flattering effect. It attaches quickly and easily to the flash using a Velcro strap, while two embedded flexible rods allow the reflector – and therefore the light – to be shaped to suit your subject. Rogue suggests it can go so far as to form a cylindrical snoot, but in practice the reflector's small size means this isn't very practical, as you end up with a very narrow opening that is difficult to aim with any semblance of accuracy.

Second is a small diffusion panel, which attaches to the reflector using Velcro and a couple of press-studs to form a small softbox. This diffuses the light a bit more, but inevitably further reduces the power and range of the flash.

In practice, I found the kit to be a perfect match for my Nissin i40, doing a great job of softening the light without physically overwhelming this small flashgun. Best of all, it easily collapses down flat for storage, so can be slipped into a camera bag without taking up much space. If you have this kind of small flash unit, it's an essential accessory.

Andy Westlake

This kit fits perfectly on to small flashguns such as the Nissin i40



Amateur Photographer
Testbench
Recommended
★★★★★

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Mini camera supports

Carry-everywhere camera supports can get you out of a tight spot when you don't have a full-size tripod. **James Abbott** looks at four supports that will fit in your bag

Ball head

The three mini tripods featured here all have ball-and-socket heads, allowing precise positioning of your camera.

Camera attachment

All these supports use a standard 1/4in screw to attach the camera, but two have quick-release plates.

Low level

Mini tripods let you get much lower to the ground than full-size supports, with The Green Pod lowest of all.



Data file

	Head	Detachable head	Max height (cm)	Min height (cm)	Folded length (cm)	Max load (kg)	Weight (kg)	Price
Joby GorillaPod	Ball head	Yes	35.5	14.5	37.3	5	762	£119
Manfrotto Pixi	Ball head	No	20	10.5	20.5	2.5	260	£40
The Green Pod	N/A	N/A	5	5	N/A	N/A	350	£25
Velbon Ultra	Ball head	Yes	47.2	13.5	19	1.5	612	£89

Joby GorillaPod Focus and Ball Head X

● £79 ● www.joby.com

IF YOU thought the GorillaPod was a gimmick, think again. The Joby GorillaPod Focus and Ball Head X is an extremely robust and versatile tripod designed to endure the rigours of professional use. And with a maximum payload of a whopping 5kg, it can hold a pro-spec DSLR and 70–200mm f/2.8 lens without even flinching.

The standout feature of all GorillaPods is their flexible legs, which can be used to wrap around objects. This means you can attach your camera to almost anything, and they can be used like a regular mini tripod, too. On this particular model, the flexible, wrapping legs feature machined aluminium sockets with rubberised rings and foot grips.

The GorillaPod is certainly unique, and is a great choice if you want to position your camera in unusual places.



With the Ball Head X you get much more control over camera position than without, and the head is removable if you want to use the legs on their own or the head on another tripod. Plus, it's Arca Swiss compatible, so you can use L brackets, and the plate has both 1/4in and 3/8in bolts.

At 762g, it's the heaviest support in the test, and the closed length of 37.3cm also makes it the longest. But if you're looking for a versatile support that can attach to almost anything, the GorillaPod Focus and Ball Head X could be the perfect combination.

Amateur
Photographer
Testbench
GOLD
★★★★★

Manfrotto Pixi Evo

● £44.95 ● www.manfrotto.co.uk

MANFROTTO may be best known for its large all-singing, all-dancing tripods, but its Pixi range offers photographers simple supports at a reasonable price. The Pixi Evo is the bigger brother of the smaller Pixi, but where it differs is with extendable legs and a larger, more flexible ball head.

The ball head itself is not removable like the Velbon and GorillaPod, and it's made of plastic. But despite this, the maximum payload is advertised as 2.5kg, which is a kilogram more than the Velbon. This is strange when you consider the fact the Velbon is solid, but with the legs extended the Evo becomes slightly flimsy.

The Evo legs have three settings: wide open, normal and extended, taking the tripod from the minimum

height of 10.5cm up to 20cm with a height setting in between. This makes the Evo limited in some ways, but for shooting around the city or when you just need to support and position your camera for a long exposure, the Evo is more than capable.

For what the Evo lacks in maximum height and features, it certainly makes up for in price and being super-lightweight. If simply supporting your camera near to the ground, on walls, or on tables is what you want to do, the Evo could be the perfect addition to your camera kit. And at just 260g, with a folded length of 20.5cm, it's so portable you barely realise you're carrying it.



Amateur
Photographer
Testbench
Recommended
★★★★

The Green Pod

● £21.99 ● www.rigu.co.uk

SMALL, lightweight and turning what you thought you knew about beanbags on its head is the Green Pod. It blends the basic principle of the beanbag with a 1/4in screw thread and a lens strap for a firmer support. The bottom is also waterproof and can be wiped clean if it gets dirty.

The Green Pod stands out from the crowd because it's the only support here not featuring three legs. It stands at just 5cm, making it perfect for shooting on the ground or positioning on a wall or table. The beanbag design and the limited ability to position the camera, by manipulating the plastic beads inside, means it lacks

the versatility of the other options. However, the Pod will get your camera lower to the ground than any of the others.

The Green Pod is designed to support DSLRs with lenses up to 300mm, but with a lens as long as that you need to hold the camera to support it. With a kit or smaller lens, you can get away with taking away your hands in order to avoid camera shake when shooting long exposures.

The great thing about the Green Pod is that it's so small and portable. Just like the Pixi Evo, you really don't even realise you're carrying it. This makes it a great carry-everywhere support for

nature photographers, and also for days out in the city where all you need is a wall for support.



Amateur
Photographer
Testbench
★★★★

Velbon Ultra 353mini Q

● £89 ● www.velbon.biz

IF YOU prefer a classic design in an ultra-small package, the Velbon Ultra 353mini Q could be perfect. With a folded length of just 19cm, if a regular full-size tripod had a baby, this would be it.

The build quality of the Velbon is second to none, and when you hold it and extend the legs, you can feel it's a quality piece of kit. Simply twist the rubber foot to unlock, before pulling the legs out to the desired length. This takes you up to a maximum height of 47.2cm, which is the tallest support in the test.

This kind of functionality makes the Velbon roughly the diameter of a can of fizzy drink, but it should fit comfortably in all but the smallest camera bags. Also included is a black drawstring bag, so you could alternatively attach it to the outside of your camera bag.

The Velbon is a fantastic little tripod that does most of what its larger cousins can, which makes it a hugely attractive option as a carry-everywhere mini tripod. It is unique in that it follows a traditional tripod design, and this,

alongside its fantastic build quality and detachable ball head, is what makes it attractive. However, it only has a rated payload of 1.5kg, which is lower than the less robust Manfrotto Pixi Evo.



Amateur
Photographer
Testbench
Recommended
★★★★



Here, I switched the AF-C custom setting from Set 1 to Set 3 to capture a pin-sharp shot of the leader as the car decelerated before the apex

At a glance

£1,399 body only

- 24.3-million-pixel APS-C X-Trans CMOS III sensor
- ISO 200-12,800 (100-51,200 extended)
- 325-point or 91-point hybrid AF
- 8fps continuous shooting (raising to 11fps and 14fps with power booster)
- 3in, 1.04-million-dot LCD
- 0.5in, 2.36-million-dot electronic viewfinder with 100% coverage
- 30secs-1/8000sec (mechanical shutter)
- 1sec-32,000sec (electronic shutter)
- 4K video
- 132.5x91.8x49.2mm
- 507g (body only with battery)

Speed demon

The **Fujifilm X-T2** is one of the hottest cameras around, gaining plaudits for its improved continuous AF. **Michael Topham** sees how it copes with super-fast motorsports

As a journalist and working photographer, I'm regularly asked about cameras, lenses and virtually all things photography related. Although the same questions tend to pop up, there's

one to which people want to know the answer more than any other. If I were given a fiver every time someone asked me, 'So what happens to the camera after you've reviewed it for the magazine? Do you get to keep it?' I'd be a very rich man.

There seems to be a misconception that when journalists are sent a camera to review, it falls into oblivion and either languishes inside the reviewer's kit bag for good, or resides in a glass cabinet with hundreds of other models. If this were the case, I could have opened one of the finest camera museums in the world by now.

Sadly, no sooner does a new camera or lens arrive on my desk than it feels as if it's being called back again by the manufacturer so it can be sent elsewhere. The truth is, manufacturers limit the number of new models off the production

line to the press, so it's rare to hold onto one for more than a couple of weeks before it has to be returned.

You can therefore imagine my delight when I received an email from Fujifilm recently, telling me that the company had allocated such a large number of X-T2s to the press that there was no immediate rush to arrange a collection. Seconds later, I pulled my X-T2 review sample back out of its box, sat down at my computer and began trawling the internet for an event that might give me an opportunity to use the camera again and establish whether I should be saving up to buy one. A Google search came up with a few events around the first weekend of October, but the one that stood out was the finale of the British Touring Car Championships at Brands Hatch in Kent. Opting to give the torrential rain showers on



The X-T2 is perfect for times when you would like to shoot discreetly

The author in action with the X-T2 and 100-400mm f/4.5-5.6 R LM OIS WR lens



‘The intuitive placement of buttons at the rear and the large dials on the top-plate mean you don’t need to dig through menus’

Saturday a miss, I set out on Sunday for what would be an intense day shooting motorsport.

Getting the day underway

On all my assignments, I like to get the day off to a good start. After a visit to the pit-stop café for a bacon roll and cup of coffee, I devised a plan of action that would begin where the cars approach Clark Curve.

Pulling the X-T2 from my bag and coupling Fujifilm’s excellent XF100-400mm f/4.5-5.6 R LM OIS to the front, I was eager to get set up and start shooting. Having only finished my review of the X-T2 a few days earlier, everything about the camera was fresh in my mind, but I should stress that for those new or unfamiliar with the X-T2 it’s not a daunting camera to pick up and use. The intuitive placement of buttons at the rear and the large dials on the top-plate mean you don’t need to dig through menus to find what you want. Crucially, it provides the level of customisation you need to set up the camera the way you want.

If you’re like me, one of the first things you’ll do is to assign your most frequently used menu settings to the X-T2’s quick-to-access MyMenu. I find this makes navigation much simpler in

high-pressure situations where you can’t afford to waste a minute, let alone a few seconds.

After slotting in a pair of 32GB Lexar Professional 633x SDHC cards, I inserted one of seven fully charged batteries into the X-T2’s battery chamber. Carrying this number of batteries might sound overkill, but the X-T2 is a fairly power-hungry camera, with each battery providing sufficient charge for approximately 300 shots. Bearing in mind that I’m used to

shooting close to 3,000 shots at weddings – where I can be shooting non-stop for eight hours or more – I didn’t like the idea of my day being cut short due to a lack of power.

To prevent having to swap batteries every so often at the risk of missing a shot, I also attached the vertical booster grip, which does so much more than improve the handling of the camera in portrait orientation. Not only does it accommodate an additional pair of batteries beneath the battery that’s already inserted, but it also transforms the X-T2 into a camera capable of shooting at express speeds. Its 8fps continuous burst without the grip soars to 11fps

using the mechanical shutter, or a blazing 14fps using the X-T2’s electronic shutter. What’s more, with the booster attached, the viewfinder blackout time reduces from 0.13sec to 0.114sec.

Race pace

I was overwhelmed by the X-T2’s autofocus system when I reviewed it, but now I had the chance to explore the new AF-C autofocus case settings more meticulously in the type of situations they’re designed for. With cars already warming their tyres on track, I hastily set up my autofocus settings. Switching the AF from single to continuous, I then entered the quick menu to change the AF mode from single point to zone. Next, I depressed the fabulous new AF point toggle selector and used the rear scroll dial to view the three zone AF-area options before opting for the smallest grid of nine AF points in a 3x3 formation. Provided I could keep this group of AF points over a car, I knew I’d have a good chance of capturing it in focus.

With no time to decide on which AF-C case sensitivity setting to use, I temporarily set it to the default standard multipurpose setting, better known as Set 1. During the slow warm-up laps, I was achieving pin-sharp results, but having photographed motorsports for several years, I know nothing can really prepare you for race pace until you actually start shooting it. I quickly discovered that by shooting at 11fps in boost mode using the mechanical shutter, I was only able to shoot 21 frames



The X-T2’s Set 4 AF-C custom setting was used in situations where cars suddenly entered the frame



‘Taking time to read my shooting situation and work out the best AF-C custom setting for it was certainly worthwhile’

➤ (Fine+Raw) before having to wait for the buffer to clear. This was slowing me down, so I took the decision to stop shooting raw altogether and shoot exclusively in JPEG, safe in the knowledge that the quality of the X-T2's compressed files is exemplary. This decision instantly let me to shoot longer uninterrupted bursts at 11fps and I was now capturing the shots I'd previously missed while waiting for the buffer to clear.

During the first race, I stepped aside for two minutes to analyse my hit rate of sharp shots. On average, I was shooting around 10 shots in a burst and 6-7 images in each burst were sharp enough to be considered usable. Could this be improved further? With only a few laps of the race remaining, I dived into the AF-C custom settings to look for a setting that might be more appropriate to my situation – that is, one in which cars were decelerating, maintaining a constant speed as they negotiated the corner, then accelerating into the distance.

Set 3, which is designed for accelerating and decelerating subjects, seemed the logical choice. This differs from the Multi Purpose (Set 1) setting I had been using in terms of its speed-tracking sensitivity – just one of the three parameters besides tracking sensitivity and zone area switching that can be changed to tell the X-T2's AF-C algorithm to respond differently based on the

type of shooting situation. In layman's terms, speed-tracking sensitivity relates to the way the X-T2 predicts the position of the subject as it's moving while it's being tracked. Set to zero, as it is in the case of Set 1, the camera assumes the subject is moving at a constant speed and its prediction is always related to this. By increasing the speed-tracking sensitivity to a value of 2, as is the case in Set 3, the X-T2 is capable of taking changes of speed into account and then applying this to where it predicts the subject is going to move.

Taking time to read my shooting situation and work out the best AF-C custom setting for it was certainly worthwhile. Later, I worked out that by changing the AF-C custom setting from Set 1 to Set 3, I was achieving around a 10% improvement in the number of pin-sharp shots in a continuous burst at my first location.

The toughest test

Moving to Hawthorn Hill provided a great opportunity to step back from the track and attempt a series of panning shots. The greatest challenge at this location was the barrier fencing, which to begin with played havoc with the way the autofocus performed.

After telling the X-T2 that focus was required beyond the fencing – something I did by switching to manual focus before switching back to continuous again – I knew I needed to do everything possible



The X-T2 benefits from an AF-C custom setting that's designed to ignore obstacles and distractions between you and your subject



Not wanting to run out of power, I packed seven batteries in my kit bag to cover myself for the day. As it turned out, only five were used in the end





The X-T2 renders faithful and vibrant colours from its JPEGs



The approach to Druids bend. Here, the cars dip into a hill and appear in the frame quickly with little notice

to retain focus on the cars and not allow the camera to refocus on the fence or any vertical upright posts as I panned from left to right. I therefore returned to the AF-C custom settings again. This time, I selected Set 2, which is designed to ignore obstacles or distractions that could potentially throw the autofocus into disarray.

Not to be confused with speed-tracking sensitivity, which I've already touched upon, the tracking-sensitivity setting that's built into the X-T2's AF-C algorithm refers to the delay from when the camera loses sight of the subject it's tracking until it tries to find focus on a new subject. With it set to zero, as soon as a subject moves in front of the subject you're tracking, the camera automatically attempts to lock on to the new subject. The tracking sensitivity is automatically set to a value of 3 in Set 2, but there's the option of setting it to a maximum of 4 from the custom options (Set 6) if you'd prefer a longer delay.

I found it hard to distinguish much of a difference between the settings 3 and 4, but found it reassuring to know that any obstructions

between my subject and myself were successfully being ignored, which in turn resulted in a high success rate of sharp panning shots.

Pleased with my early results, I set off in the direction of Druids, where I was presented by a slightly different challenge as the cars dipped into Hailwood Hill and then appeared in the frame with barely any notice. This turned out to be the stiffest test for the X-T2's autofocus system. After reading the descriptions of each AF-C custom setting again, Set 4, which is specifically designed to instantly focus on a subject that comes into the focusing area, seemed the most appropriate.

The key difference between this AF-C custom setting and the others is that it relies on the third AF-C parameter I briefly mentioned earlier – zone area switching. As its name suggests, this only applies when the X-T2's zone AF mode is used. Essentially, it allows you to prioritise which part of the zone is in focus. It can be set to 'center' which instructs the autofocus to prioritise focus on the centre of the zone area, or to 'front' to prioritise focus



➤ on the closest subject within the zone area, or to auto if you have no preference and want it to search for focus in both areas. In the case of Set 4, it's set to front, which seemed ideal for attempting to capture a pin-sharp shot of the leader in the upcoming touring car race.

A few minutes later, the sound of cars approaching could be heard – this was my chance. Shooting at the full length of the zoom and with my index finger half depressed on the shutter, I waited for the race leader to enter the central zone of nine AF points. When it did, I held the shutter button down and rattled off a continuous burst of 30 frames at 11fps. A quick magnified review of the images on-screen revealed the X-T2 had latched focus on the leader and maintained focus successfully. The eighth frame in the burst turned out best in terms of framing, but I had the X-T2's incredibly responsive AF system to thank for letting me achieve the shot I'd envisaged all along.

A second opinion

At this point I glanced at the photographer beside me, who also happened to be using an X-T2. It didn't take long for him to acknowledge that we were both shooting with the same camera, lens and power booster. Between the passing of each group of cars, we got talking and it emerged that the photographer, whose name was Tim, sold his entire Nikon DSLR kit, which consisted of two D750s, a 24-70mm f/2.8, 70-200mm f/2.8, 24-120mm f/4, 300mm f/4 and two smaller primes on eBay for a pair of X-T1s and eight lenses

earlier in the year. Since then, he'd sold one of his X-T1s and had acquired an X-T2.

Keen to find out more about his impressions and how they compared to mine, I couldn't resist asking a few questions. Tim explained that he thought the X-T2 is a near perfect camera, not only for action and motorsport, but also for all types of genre and subject. With the X-T1, he felt that he was constantly looking for workarounds to get the same results that he could with his Nikon, and shared a similar view that the improvements to the speed at which it can now shoot and focus mean that it's on a par with a DSLR most of the time. He also mentioned how he uses it a lot more than he ever did his Nikon DSLR, due to the simple fact that it's smaller and can be carried with him all the time.

As with all cameras, the X-T2 does have a couple of quirks. After raising my anxiety of the momentary delay in the camera springing back to life after it's gone to sleep, and there not being a workaround solution to changing the ISO on the fly without using the ISO dial, Tim raised a few points of his own.

He felt the app still needed improvement, making the comment it feels slower to use than it did with the X-T1. He also pointed out that not adding a touchscreen is an oversight. I agreed with his point that people who don't want one could just be given the option to turn it off. As we finished our conversation and refocused our attention on the action, we both agreed that mirrorless isn't for

'The price of a weekend hire for an X-T2 will be around £200 with a lens'



The superb XF 56mm f/1.2 R lens was used in and around the pits

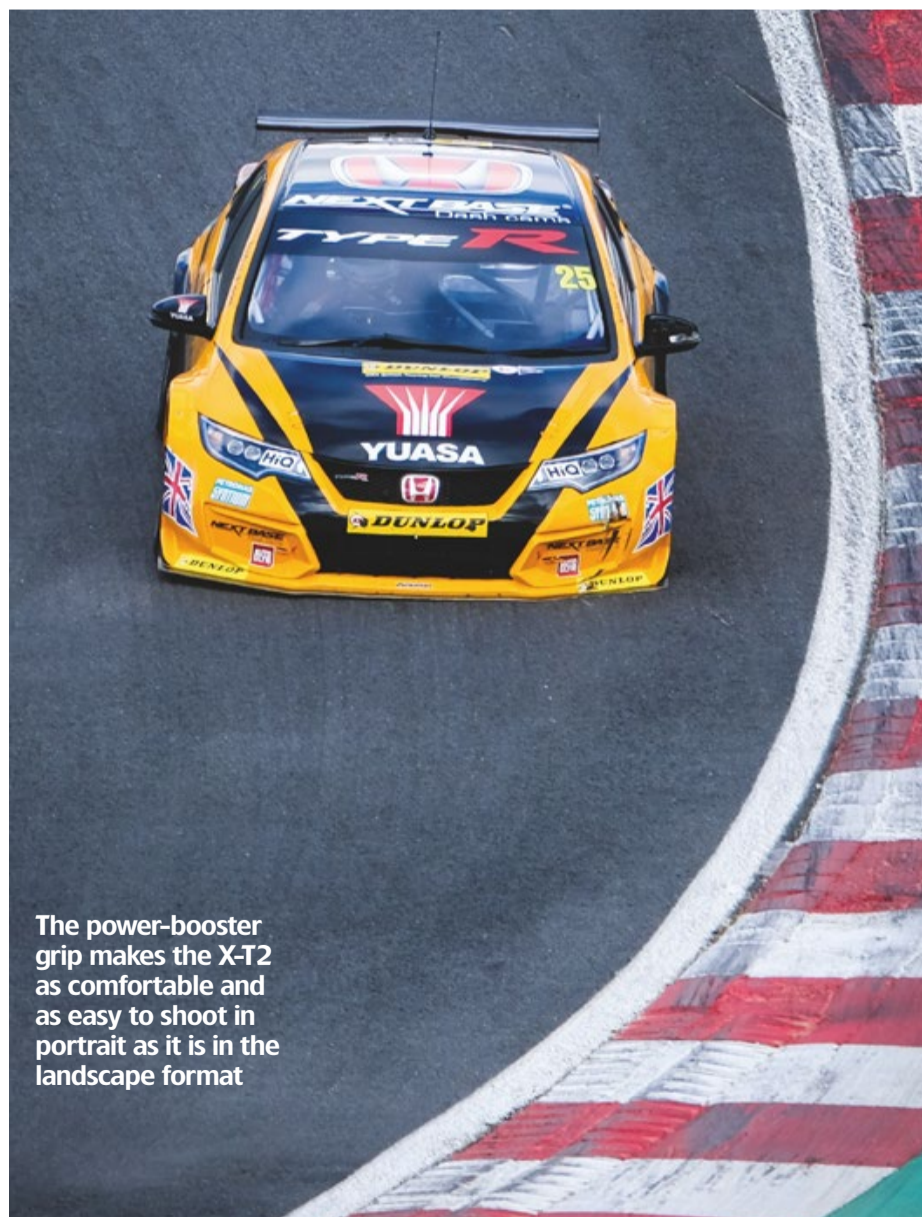


everyone, but it certainly seems to be paving the way for the future.

Tim's final suggestion for any DSLR user considering switching systems as he did is to hire an X-T2 for a few days first. The price of a weekend hire for an X-T2 will be around £200 with a lens via a

website such as www.hireacamera.com, but this is a small price to pay if it helps you make the decision about whether it's the right camera for you.

The rest of the day was spent attempting shots at different locations around the track,



The power-booster grip makes the X-T2 as comfortable and as easy to shoot in portrait as it is in the landscape format



Towards the end of the day I experimented with the X-T2's film-simulation modes. For this shot of a Porsche, the Arcos black and white mode was used

experimenting with the X-T2's film-simulation modes, and shooting in and around the pit lane. For the latter, I swapped the telephoto for the superb Fujinon XF56mm f/1.2 R lens. In the hustle and bustle of busy crowds, the X-T2 allowed me to work under the radar of those around me, and I was well aware that I was blending in with everyone else slightly better for having a less obtrusive camera in my hands.

For static shots that didn't require me to fire off a burst, I picked up where I started by shooting in raw and reverted to using single-point AF to enable precise positioning of the AF point on subjects that I wanted to compose off-centre in the frame.

Much of this field test has reported on the improvements to the speed and accuracy of the autofocus, but it's also the small changes that have been made to the ergonomics of the X-T2 that play a part in making it such an enjoyable camera to use.

The most significant change to the body, in my opinion, is the new AF-point toggle selector. Perfectly positioned for nudging the AF point around the frame with your thumb, it highlights the current position of your AF point with a single press, or instantly repositions the AF point back to the centre with a double press. This, combined with the superb tilting screen mechanism that

allows you to shoot low level and at arm's length above crowds in the portrait format, are enough to make X-T1 users very jealous.

Final thoughts

My prolonged spell of shooting with the X-T2 in a high-speed and challenging environment has confirmed that it's more than capable of delivering the results I previously thought were only achievable with a DSLR, with the added benefits of being smaller, lighter and more convenient to work with. As such, it's the first mirrorless camera that has seriously got me looking at my bank balance to work out if I can justify the outlay. This has been made all the more tempting by the recent cashback promotions on Fujifilm lenses.

It has been a fantastic couple of weeks reviewing and testing the Fujifilm X-T2, but all good things have to come to an end. Sad to see it go, the X-T2 has left an empty space in my camera bag. However, each time I look back at the images I took with it, I get that little bit closer to buying one. Needless to say, the X-T2 has made a lasting impression and it's only a matter of time before I have the funds and bite the bullet.

To read our full in-depth review of the Fujifilm X-T2, visit www.amateurphotographer.co.uk/XT2.



Focal points

A series of small refinements add up to make the X-T2 a better all-rounder for enthusiasts and pros

Power Booster

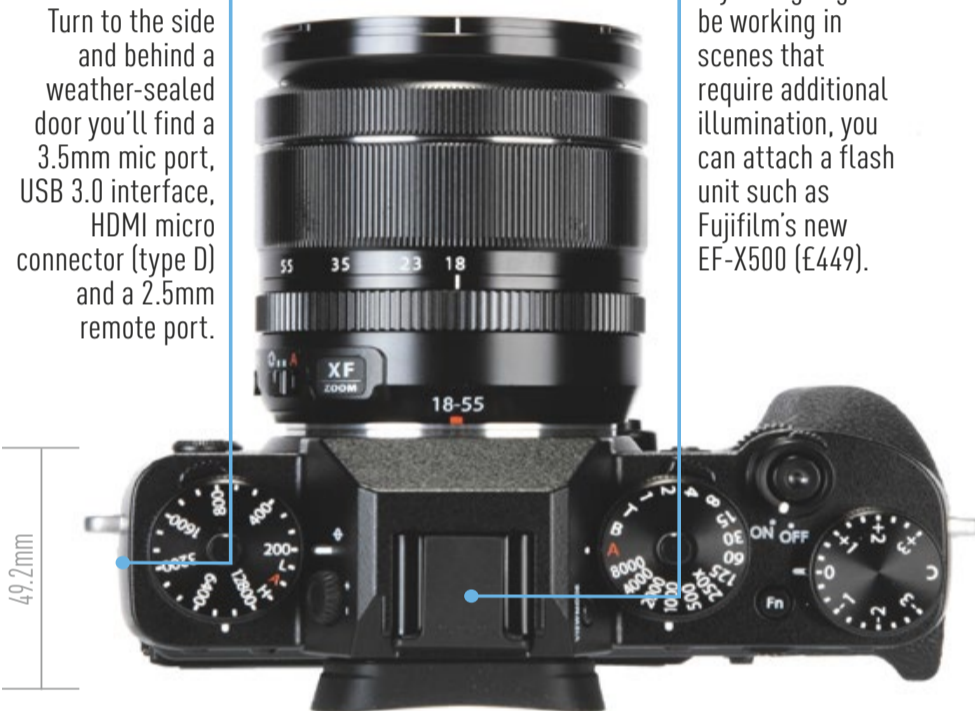
The Power Booster Grip (VPB-X-T2) brings no end of performance gains to the X-T2. With regards to shooting stamina, it ups the 330-shot limit of a single battery to 970 shots with the grip attached and two additional batteries inserted. Switch the camera to its 'Boost' mode and the 200-shot limit of a single battery increases to 580 shots with the Power Booster attached. Note that these figures are based on using the camera's electronic viewfinder.

Ports and sockets

Turn to the side and behind a weather-sealed door you'll find a 3.5mm mic port, USB 3.0 interface, HDMI micro connector (type D) and a 2.5mm remote port.

Hotshoe

If you're going to be working in scenes that require additional illumination, you can attach a flash unit such as Fujifilm's new EF-X500 (£449).



Viewfinder

The X-T2's viewfinder has a refresh rate that can be increased from 60fps to 100fps by selecting the camera's boost mode. There's also a new eye-cup that provides softer cushioning and improved comfort when the camera is raised to your eye.

Dual slots

It's now possible to insert two memory cards into the side of the X-T2. Better still, they give you peace of mind by backing up photos to both cards simultaneously. There's also a raw/JPEG mode, which records raw files to one card and JPEGs to another.



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Fujifilm X-T1 light leak

Q My dad has recently upgraded to a Fujifilm XT-2 and he gave me a very good deal on his X-T1, which he has had since new. He's had it for quite a long time and he's looked after it well, but I understand that early examples of the X-T1 have a potential problem of light leaking into the sensor. Can you explain how this can be and how I can be sure my X-T1 isn't affected?

Ray Jefferson

A An early batch of Fujifilm X-T1 cameras exhibited a build fault. This meant there was a small gap that allowed light into the internal area where the sensor is located if the flap covering the ports on the left side of the camera, viewed from the back, is open and exposed to a fairly strong and direct light source. Most users never notice a problem, but if you are shooting long exposures and need the flap open to connect to one of the ports, then extraneous light can fog the sensor and your images. Fujifilm says the problem affects only bodies that have a serial number lower than 41M07801. If your camera falls into this range, contact Fujifilm for advice on how the problem can be fixed permanently.

Raw files invisible and visible

Q I use two Canon camera bodies – an EOS 600D and an EOS 70D. I generally shoot in raw and have noticed that when using the 600D, some of my images appear as a blank grey rectangle when previewed on my laptop. Once opened in software such as Photoshop Elements or Canon's own software, the image is visible and can be edited as desired without any issues. When previewed in-camera, the image is visible every time.

I have looked at the settings, but have been unable to identify what the issue might be. This only happens with raw images, not JPEGs. I recently returned from a safari in Kenya where I shot more than 2,000 images in JPEG using both bodies, without this issue manifesting itself once. Do you have any idea what is causing this problem?

Steve Daly

A You haven't provided any information, Steve, about which operating system your laptop is running, but if all your Canon EOS 600D raw files aren't visible in, say, Windows Explorer, this would point to it being a raw-format 'Codec' issue. Raw files are proprietary, so the operating system in your computer needs to be able to decode the format in order to be able to display it. The only problem with that assumption is that on Windows, at least, the latest Codec support covers both your cameras.

Some Fujifilm X-T1 models exhibited a minor light leak with the connectors' cover open



Samsung NX30 3D headache

Q I have a Samsung NX30 with the 2D/3D lens. I also have a Samsung Gear VR headset, plus appropriate phone. I have two problems, neither of which has been resolved by Samsung. First, if I shoot 3D video, the resulting file is quite difficult to extract from the camera without removing the SD card. Second, the videos I shoot are distorted (squashed horizontally), although 3D stills have the correct perspective. Do you know of any process to correct this problem?

Mike O'Regan

A Samsung introduced the 45mm f/1.8 2D/3D lens at the end of 2013. It was designed as an accessory for 3D TVs. Unfortunately, this coincided with the general decline in interest in 3D TV. You're probably not getting much help from Samsung because the company no longer makes or sells 3D TVs, and it also closed its NX camera division about a year ago. The problem you are experiencing with the video playback being squashed might be because Gear VR expects 3D movies to be in Side By Side (SBS) format. It's possible your NX30 movies are in Over/Under format. Try inserting a plain text sidecar file in the same folder as the movie with the same file name (but not file extension) as the movie. The text file should simply contain: { "format": "3DTB" }

This should, with luck, enable the Gear VR movie player to interpret the movie format correctly.



The Samsung 45mm f/1.8 2D/3D lens was launched in 2013

There could be a couple of unusual reasons to explain your issue. First, there is the possibility that the Codec is corrupted and can't identify the 600D raw files. Alternatively, there could be some non-fatal file corruption of the files in your camera. The former should be fixable by reinstalling the Codec. If you are running Windows, you can check if there is any system corruption by running the Command Line administrator mode and executing the command `sfc /scannow`

(See <https://support.microsoft.com/en-gb/kb/929833> for precise details). You can Google Windows raw image Codec for details concerning how to download and install the Windows raw Codec. You might want to do an elimination test by swapping SD cards in case the one you are using in your 600D is faulty. If the problem is independent of SD cards and can be repeated on other computers, it points to a camera-specific fault.

Q&A compiled by Ian Burley



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In the bag



Andrew Ray is an award-winning landscape photographer based in Cornwall. He offers one-to-one and group tuition. Visit andrewrayphotography.com.

Canon EOS 5D Mark II

1 The Canon EOS 5D Mark II has been my main camera since 2009, although I am tempted by the new Mark IV. With a full-frame sensor, in a sturdy yet relatively compact body, it is great for landscape work.

Canon EOS 750D

2 I purchased the Canon EOS 750D as a back-up camera that could also be used by my clients when I'm giving tuition. It's an extremely well specified model, at an affordable price that produces excellent 24.2-million-pixel images.

Canon EF 16-35mm f/4L IS USM lens

3 I use the Canon EF 16-35mm f/4L IS USM lens for the majority of my landscapes – it's perfect for capturing vistas, especially when the foreground is of interest. The sharpness is impressive, even in the corners.

Lee Filters ND filters

4 As a traditionalist, I would be lost without my Lee Filters ND filters. I carry four neutral density filters and five neutral density graduated filters. I use them to reduce the shutter speed for creative effects, and balance brightness levels in a scene.

B+W XS-Pro Digital MRC nano protection filters

5 As I live in Cornwall and shoot by the sea, I always make sure that I have protective filters on the front of my lenses. These are made from high-quality clear glass, and can be cleaned easily using a microfibre cloth.

Hoya 77mm ProND 1000 filter

6 The Hoya 77mm ProND 1000 filter is a 10-stop ND that I use for long-exposure photography. I have tried numerous filters of this type, but in my experience the Hoya circular screw-on filter is the most colour-neutral.



Setting sun at Godrevy, Cornwall. Canon EOS 5D Mark II, 24-105mm, 4secs at f/11, ISO 100



List of kit Canon EOS 5D Mark II, Canon EOS 750D, Canon EF 16-35mm f/4L IS USM, Canon EF 24-105mm f/4L IS USM, Canon EF 70-300mm f/4-5.6L IS USM, Canon EW-83H lens hood, Canon ET-73B lens hood, Canon Tripod Mount Ring C (WI), GGS III glass LCD screen protectors (for each camera), Manfrotto 055 aluminium tripod, Manfrotto 322RC2 joystick head, Lee Filters 100mm neutral density filters (2, 3, 4 and 6 stops), Lee Filters 100mm neutral density graduated filters

(0.3, 0.6, 0.9 hard grads, and 0.6 and 0.9 soft grads), Hoya 77mm Pro ND 1000 filter, B+W 105mm circular polarising filter, 3x B+W Digital XS-Pro MRC nano protection filters, 2x Lee Filters holders (1 and 2 slots), Lee Filters 67mm adapter ring, Lee Filters 77mm wideangle adapter rings, two-way bubble spirit level, remote cords (for both cameras), 2x spare LP-E6 battery packs, compact flash cards, microfibre cloth, torch.

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Tony Kemplen on the ...

Demekin Fisheye

This inexpensive plastic camera from around 2000 takes 110 film and is still available

My taste in cameras is pretty eclectic, so while I like using beautifully engineered precision models, I equally enjoy the cheap plastic gimmick and novelty cameras. The Demekin Fisheye, which uses 110-film cartridges, falls squarely into the latter category. These cameras were made in China around 2000, and could be found in the UK as part of the range of gadgets and gizmos at the clothes chain Urban Outfitters.

This camera is an odd-looking device, dominated by an outsize fisheye lens, which actually dwarfs the rest of the camera body. This is because, in common with the key-ring cameras from the same era, most of the cassette of the 110 film remains outside the camera body, with only the part bearing the current frame being enclosed. This works because the feed and take-up chambers, which are left poking out, are fully light-tight.

Size-wise, the Demekin easily fits in a pocket, but with all its bits sticking out it tends to get caught up whenever you try to take it out, so I ended up using a small case instead. There are no options to set, no focus, a single shutter speed and a fixed aperture of f/13.5, so all you have to do is wind on and shoot, although of course you do need full daylight if you want to avoid disappointment.

One feature that is a bit of a puzzle is the tripod bush on the bottom, with a fixed shutter speed of 1/100sec. There's no cable-release socket, and no self-timer or 'B' setting. It seems rather superfluous, although I guess maybe it could be useful to attach a wrist strap. The makers clearly thought it was important, as the packaging proudly boasts, 'The



Tony with an Antony Gormley statue on Crosby Beach, Merseyside

only Pop Eyed Fish lens 110 camera with a tripod hole'.

I've put four films through my Demekin and used it in a range of places. The best results seem to come when there is some foreground detail, as otherwise the extreme wideangle can mean that even large buildings almost disappear. The tiny 8x11mm negatives ensure that the photos have a distinctly lo-fi or grungy feel to them, an effect only enhanced by the considerably expired Konica film that I used.

The 8.9mm lens gives a diagonal field of view of 146°, and with such a wide angle, taking arm's-length selfies is a piece of cake. There's no real need to compose the picture, as just about everything in front of the lens will be in the photo. I couldn't spot any living celebrities to pose with me when I visited Crosby near Liverpool, but at least this 'Gorm' couldn't do a runner when I sidled up to him. I'm the one on the left, in case you were wondering!

'One feature that is a bit of a puzzle is the tripod bush'

Incidentally, if you're looking for a last-minute Christmas present for the photographer who has almost everything, at the time of writing these are currently available in the UK from a well-known online shop, priced £22.50.



The Demekin Fisheye is available now in the UK, price £22.50

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Tony Kemplen's love of photography began as a teenager and ever since he has been collecting cameras with a view to testing as many as he can. You can follow his progress on his 52 Cameras blog at 52cameras.blogspot.co.uk. More photos from the Demekin Fisheye can be seen at www.flickr.com/tony_kemplen/sets/72157626962307343.

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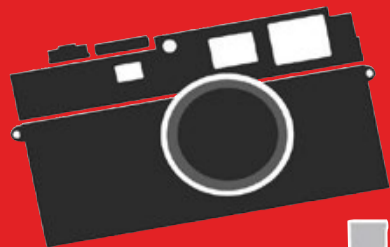
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Zenit 16mm F2.8 MC.....	E+ £129	
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1.4x EF II Extender.....	E+ £159	
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2x EF II Extender.....	E+ / Mint- £159 - £179	
2x EF MkII Extender.....	E+ / E++ £149 - £179	
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220EX Speedlite.....	E+ £39	
300EZ Speedlite.....	E+ / E++ £9 - £29	
380EX Speedlite.....	E+ £49	
420EX Speedlite.....	E+ £59	
420EZ Speedlite.....	E+ £25	
430EX II Speedlite.....	E++ £119	
430EX Speedlite.....	E+ / E++ £89 - £99	
430EZ Speedlite.....	E+ / E++ £25 - £29	
540EZ Speedlite.....	E+ / E++ £29 - £39	
550EX Speedlite.....	Exc / E++ £79 - £99	
580EX MkII Speedlite.....	E+ / Mint- £169 - £199	
580EX Speedlite.....	E+ £129 - £139	
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Olympus E-M1 Black Body Only.....	E++ £499	
Olympus E-M5 Black Body + RRS Grip.....	E++ £279	
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Panasonic GF-5 Body Only.....	E++ £79	
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12-60mm F2.8-4 ED SWD.....	E+ / E++ £249 - £349	
14-150mm F3.5-5.6 Asph Vario-Elmar D.....	E++ £489	
14-42mm F3.5-5.6 Zuiko.....	E++ £59	
14-54mm F2.8-3.5 Zuiko.....	E+ / E++ £119 - £129	
16mm F2.0 ED AS UMC CS.....	Mint- £249	
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35mm F3.5 Macro Zuiko.....	E++ £99	
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40-150mm F4-5.6 ED Zuiko.....	E++ £49 - £59	
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50mm F2 ED Macro Zuiko.....	E++ £199 - £249	
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




PGI29 Pixma Pro 1 Originals: Set of 12 Colours 36ml each	 £249.99 £21.99
PGI72 Pixma Pro 10 Originals: Set of 10 Colours 14ml each	 £99.99 £10.99
CLi42 Pixma Pro 100 Originals: Set of 8 Colours 13ml each	 £83.99 £10.99
CLi8 Pixma Pro 9000 Originals: Set of 8 Colours 14ml each	 £83.99 £10.99
PGI9 Pixma Pro 9500 Originals: Set of 10 Colours 14ml each	 £107.99 £10.99

More Canon Inks...

PGI520/CLi521 Set of 5 PGI520 Black 19ml CLi521 Colours 9ml	£49.99 £11.99 £10.29
PGI525/CLi526 Set of 5 PGI525 Black 19ml CLi526 Colours 9ml	£49.99 £11.99 £10.29
PGI550/CLi551 Set of 5 PGI550 Black 15ml CLi551 Colours 7ml	£43.99 £10.99 £8.99
PGI550/CLi551XL Set of 5 PGI550XL Black 22ml CLi551XL Colours 11ml	£59.99 £12.99 £11.99
PG540 Black 8ml PG540XL Black 21ml CL541 Colour 8ml CL541XL Colour 15ml PG545XL Black 15ml CL546XL Colour 13ml	£12.99 £19.99 £16.99 £19.99 £15.49 £16.99
Compatibles: PGI5 Black 27ml CLi8 Colours 13ml PGI5/CLi8 Set of 5 PGI520 Black 19ml CLi521 Colours 9ml PGI520/CLi521 Set of 5 PGI525 Black 19ml CLi526 Colours 9ml PGI525/CLi526 Set of 5 PGI550XL Black 25ml CLi551XL Colours 12ml PGI550/CLi551XL Set of 5 BCI6 Colours 15ml PG40 Black 28ml CL41 Colour 24ml PG50 Black 28ml CL51 Colour 24ml PG510 Black 11ml CL511 Colour 11ml PG512 Black 18ml CL513 Colour 15ml PG540XL Black 21ml CL541XL Colour 15ml PG545XL Black 15ml PG546XL Black 21ml	£4.99 £3.99 £19.99 £4.99 £3.99 £19.99 £4.99 £3.99 £19.99 £4.99 £3.99 £19.99 £2.99 £12.99 £16.99 £12.99 £14.99 £13.99 £15.99 £13.99 £14.99 £11.99 £12.99

Many more in stock!

EPSON

No.16 Fountain Pen Inks Originals: No.16 Set of 4 No.16 Black 5.4ml No.16 Colours 3.1ml each No.16XL Set of 4 No.16XL Black 12.9ml No.16XL Colours 6.5ml each	 £28.99 £8.99 £6.99 £53.99 £15.99 £12.99
Compatibles: No.16 Set of 4 No.16 Black 12ml No.16 Colours 12ml each	£14.99 £3.99 £3.99
No.18 Daisy Inks Originals: No.18 Set of 4 No.18 Black 5.2ml No.18 Colours 3.3ml each No.18XL Set of 4 No.18XL Black 11.5ml No.18XL Colours 6.6ml each	 £30.99 £8.99 £7.49 £54.99 £16.99 £12.99
Compatibles: No.18 Set of 4 No.18 Black 12ml No.18 Colours 12ml each	£14.99 £3.99 £3.99
No.24 Elephant Inks Originals: No.24 Set of 6 No.24 Colours 4.6ml each No.24XL Set of 6 No.24XL Colours 8.7ml each	 £52.99 £8.99 £87.99 £14.99
Compatibles: No.24 Set of 6 No.24 Black 7ml No.24 Colours 7ml each	£22.99 £3.99 £3.99
No.26 Polar Bear Inks Originals: No.26 Set of 4 No.26 Black 6.2ml No.26 Colours 4.5ml each No.26XL Set of 4 No.26XL Black 12.1ml No.26XL Colours 9.7ml each	 £35.99 £9.99 £8.99 £63.99 £16.99 £15.99
Compatibles: No.26 Set of 4 No.26 Black 10ml No.26 Colours 7ml each	£14.99 £3.99 £3.99
T0481-T0486 Seahorse Inks Originals: Set of 6 Colours 13ml each	 £89.99 £18.99
Compatibles: Set of 6 Colours 13ml each	£19.99 £3.99
T0541-T0549 Frog Inks Originals: Set of 8 Colours 13ml each	 £112.99 £14.99
Compatibles: Set of 8 Colours 13ml each	£27.99 £3.99
T0591-T0599 Lily Inks Originals: Set of 8 Colours 13ml each	 £102.99 £12.99
Compatibles: Set of 8 Colours 13ml each	£27.99 £3.99

More Epson inks >>>

Albums & Frames

We now stock a comprehensive range of frames, mounts, albums and accessories. The full range can be viewed on our website, with detailed close-up images of each product to help you choose the perfect way to display your printed photographs. Below is just a tiny sample of what we offer:



Grace Albums
Available in Burgundy or Blue.



Travel Albums
Over a dozen designs in stock.



Grafton Albums
Available in Burgundy or Blue.



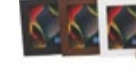
Baby Albums
Multiple different designs available.



Emilia Frames
Distressed wood shabby chic effect.
Blue or White.



Rio Frames
Handcrafted solid wood with 30mm wide profile, in four colours.



Frisco Frames
Simple, basic design available in a huge range of sizes & colours.










Plastic Bevel, Glass Front:

Frisco 6x4 seven colours	£1.99
Frisco 7x5 seven colours	£2.29
Frisco 8x6 seven colours	£2.79
Frisco 9x6 seven colours	£3.49
Frisco 10x8 seven colours	£3.79
Frisco 12x8 seven colours	£4.59
Frisco A4 seven colours	£3.99
Frisco A3 seven colours	£8.99
Wood Bevel, Glass Front:	
Emilia 6x4 two colours	£4.99
Emilia 7x5 two colours	£5.99
Emilia 8x6 two colours	£6.99
Emilia 10x8 two colours	£7.99
Emilia 12x8 two colours	£8.99
Rio 6x4 four colours	£5.99
Rio 7x5 four colours	£6.99
Rio 8x6 four colours	£7.99
Rio 10x8 four colours	£8.99
Rio 12x8 four colours	£9.99

More Ink Cartridges...

EPSON

T0711-T0714 Cheetah Inks Originals: Set of 4 Black 7.4ml Colours 5.5ml each	 £42.99 £10.99 £10.99
Compatibles: Set of 4 Black 7.4ml Colours 5.5ml each	£14.99 £4.99 £3.99
T0791-T0796 Owl Inks Originals: Set of 6 Colours 11.1ml each	 £88.99 £14.99
Compatibles: Set of 6 Colours 11.1ml each	£19.99 £3.99
T0801-T0806 Hummingbird Inks Originals: Set of 6 Colours 7.4ml each	 £67.99 £11.49
Compatibles: Set of 6 Colours 7.4ml each	£19.99 £3.99
T0871-T0879 Flamingo Inks Originals: Set of 8 Colours 11.4ml each	 £76.99 £9.99
Compatibles: Set of 8 Colours 11.4ml each	£27.99 £3.99
T0961-T0969 Husky Inks Originals: Set of 8 Colours 11.4ml each	 £78.99 £9.99
Compatibles: Set of 8 Colours 11.4ml each	£27.99 £3.99
T1571-T1579 Turtle Inks Originals: Set of 8 Colours 25.9ml each	 £166.99 £20.99
T7601-T7609 Killer Whale Originals: Set of 9 Colours 25.9ml each	 £187.99 £20.99



Originals: No.38 Colours 27ml each No.62XL Black 12ml No.62XL Colour 11.5ml No.300 Black 4ml No.300 Colour 4ml No.301 Black 3ml No.301 Colour 3ml No.301 Black+Colour 3ml No.301XL Black 8ml No.301XL Colour 6ml No.302XL Black 8ml No.302XL Colour 8ml No.350 Black 4.5ml No.351 Colour 3.5ml No.363 SET OF 6 No.364 Black 6ml No.364 PB/C/M/Y 3ml each No.364 SET OF 4 No.364XL PB/C/M/Y 6ml each No.364XL SET OF 4 No.920XL SET OF 4 No.932XL SET OF 4 No.950XL SET OF 4	£29.99 £24.99 £28.99 £12.99 £14.99 £10.99 £13.49 £19.99 £22.99 £22.99 £21.99 £21.99 £14.99 £17.99 £49.99 £8.99 £7.99 £26.99 £15.99 £15.99 £59.99 £51.99 £50.99 £79.99
Compatibles: No.15 Black 46ml No.21 Black 10ml No.22 Colour 21ml No.45 Black 45ml No.56 Black 24ml No.57 Colour 24ml No.62XL Black 12ml No.62XL Colour 12ml No.78 Colour 36ml No.110 Colour 12ml No.300XL Black 18ml No.300XL Colour 18ml No.301XL Black 15ml No.301XL Colour 18ml No.337 Black 21ml No.338 Black 21ml No.339 Black 34ml No.343 Colour 21ml No.344 Colour 21ml No.350XL Black 30ml No.351XL Colour 20ml No.363 SET OF 6 No.364 Black 10ml No.364 Colours 5ml each No.364 SET OF 4 No.364XL Black 18ml No.364XL Colours 11ml each No.364XL SET OF 4 No.920XL SET OF 4 No.932XL SET OF 4 No.940XL SET OF 4 No.950XL SET OF 4	£3.99 £6.99 £11.99 £6.99 £6.99 £11.99 £14.99 £15.99 £8.99 £9.99 £12.99 £13.99 £13.99 £9.99 £10.99 £11.99 £12.99 £13.99 £15.99 £19.99 £3.79 £3.29 £12.99 £4.99 £4.29 £16.99 £19.99 £29.99 £29.99 £29.99

Many more in stock!

Photo Papers

We carry a massive range of papers (sheets & rolls) at competitive prices. Below are some examples of the selection we stock.



Photo Glossy 160gsm: 6x4 50 sheets	 +50 FREE £3.99
Photo Satin 200gsm: 6x4 100 sheets	+100 FREE £9.99
A4 20 sheets	£6.99
Photo Glossy 200gsm: 6x4 100 sheets	+100 FREE £9.99
A4 20 sheets	£6.99
Premium Pearl 270gsm: 6x4 50 sheets	+50 FREE £6.99
A4 50 sheets	£16.99
Premium Gloss 270gsm: 6x4 50 sheets	OFFER £6.99
A3 25 sheets	OFFER £15.99
A3+ 25 sheets	OFFER £19.99
Smooth Pearl 310gsm: 6x4 100 sheets	£17.99
7x5 100 sheets	£21.99
A4 25 sheets	£16.99
A4 100 sheets	£47.99
A4 250 sheets	£99.99
A3 25 sheets	£31.99
A3+ 25 sheets	£43.99
17" Roll 30 metres	£84.99
24" Roll 30 metres	£119.99
Smooth Gloss 310gsm: 6x4 100 sheets	£17.99
7x5 100 sheets	£21.99
A4 25 sheets	£16.99
A4 100 sheets	£47.99
A3 25 sheets	£31.99
A3+ 25 sheets	£43.99
Premium Matt Duo 200 gsm: A4 50 sheets	£14.99
Heavy Duo Matt 310gsm: A4 50 sheets	£18.99
A3+ 50 sheets	£51.99
Gold Fibre Silk 310gsm: A4 50 sheets	£43.99
A3+ 50 sheets	£109.99
Gold Mono Silk 270gsm: A4 25 sheets	£18.99
A3+ 25 sheets	£49.99

Fotospeed

Smooth Pearl 290gsm: 6x4 100 sheets	£12.99
7x5 100 sheets	£16.99
A4 50 sheets	£17.99
A3 50 sheets	£34.99
A3+ 25 sheets	£25.99
Panoramic 25 sheets 17" Roll 30 metres	£26.99
24" Roll 30 metres	£68.99
PF Lustre 275gsm: 6x4 100 sheets	£85.99
7x5 100 sheets	£12.99
A4 50 sheets	£16.99
A3 25 sheets	£17.99
A3+ 50 sheets	£35.99
Panoramic 25 sheets 17" Roll 30 metres	£26.99
24" Roll 30 metres	£69.99
PF Gloss 270gsm: A4 50 sheets	£86.99
A3 50 sheets	£17.99
A3+ 50 sheets	£35.99
Panoramic 25 sheets 17" Roll 30 metres	£47.99
24" Roll 30 metres	£26.99
Matt Ultra 240gsm: A4 50 sheets	£12.99
A3 50 sheets	£26.99
A3+ 50 sheets	£35.99

Canon

PP-201 Plus Glossy II 275gsm: 6x4 50 sheets	£9.99
7x5 20 sheets	£11.99
A4 20 sheets	£11.99
A3 20 sheets	£27.99
A3+ 20 sheets	£36.99
PT-101 Pro Platinum 300gsm: 6x4 20 sheets	£8.99
A4 20 sheets	£17.99
A3 20 sheets	£40.99
A3+ 10 sheets	£26.99
SG-201 Semi-Gloss 260gsm: 6x4 50 sheets	£10.99
A4 20 sheets	£11.99
A3 20 sheets	£27.99
A3+ 20 sheets	£44.99
LU-101 Pro Lustre 260gsm: A4 20 sheets	£15.99
A3 20 sheets	£33.99
A3+ 20 sheets	£51.99

Many more in stock!



Smooth Pearl 280gsm:	
6x4 100 sheets	£12.99
7x5 100 sheets	£18.99
A4 50 sheets	£18.99
A4 50 sheets	£18.99
A3 50 sheets	£35.99
A3+ 25 sheets	£28.99
17" Roll 30 metres	£64.99
24" Roll 30 metres	£89.99
Ultra Pearl 295gsm:	
6x4 100 sheets	£14.99
7x5 100 sheets	£20.99
A4 25 sheets	£12.99
A3 25 sheets	£22.99
A3+ 25 sheets	£30.99
13" Roll 10 metres	£21.99
17" Roll 30 metres	£68.99
24" Roll 30 metres	£92.99
Titanium Lustre 280gsm:	
A4 25 sheets	£22.99
A3 25 sheets	£44.99
A3+ 25 sheets	£62.99
Oyster 271gsm:	
6x4 100 sheets	£12.99
7x5 100 sheets	£18.99
A4 50 sheets	£18.99
A3 25 sheets	£22.99
A3+ 25 sheets	£28.99
13" Roll 10 metres	£26.99
17" Roll 30 metres	£64.99
24" Roll 30 metres	£89.99
Gloss 271gsm:	
6x4 100 sheets	£12.99
7x5 100 sheets	£18.99
A4 50 sheets	£18.99
A3 25 sheets	£22.99
A3+ 25 sheets	£28.99
13" Roll 10 metres	£26.99
17" Roll 30 metres	£64.99
24" Roll 30 metres	£89.99
Matt Plus 240gsm:	
6x4 100 sheets	£10.99
7x5 100 sheets	£13.99
A4 50 sheets	£13.99
A3 25 sheets	£17.99
A3+ 25 sheets	£22.99
13" Roll 10 metres	£24.99
17" Roll 30 metres	£42.99
24" Roll 30 metres	£58.99
Matt Proofing 160gsm:	
A4 150 sheets	£18.99
A3 75 sheets	£22.99
17" Roll 30 metres	£26.99
24" Roll 30 metres	£36.99
Double Sided Matt 250gsm:	
A4 100 sheets	£24.99
A3 50 sheets	£27.99
Fine Art / Fibre Base Papers:	
FB Gold Silk A4 25 sh	£23.99
FB Gold Silk A3 25 sh	£47.99
FB Distinction A4 25 sh	£25.99
FB Distinction A3 25 sh	£48.99
FB Royal A4 25 sheets	£28.99
FB Royal A3 25 sheets	£56.99
FB Gloss A4 25 sheets	£26.99
FB Gloss A3 25 sheets	£51.99
FB Matt A4 25 sheets	£19.99
FB Matt A3 25 sheets	£38.99
Artist A4 25 sheets	£22.99
Artist A3 25 sheets	£39.99
Museum A4 25 sheets	£25.99
Museum A3 25 sheets	£48.99
Parchment A4 25 sheets	£22.99
Parchment A3 25 sheets	£39.99
Omega A4 25 sheets	£24.99
Omega A3 25 sheets	£46.99
Portrait A4 25 sheets	£26.99
Portrait A3 25 sheets	£53.99
Portrait White A4 25 sh	£26.99
Portrait White A3 25 sh	£49.99

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Premium Gloss 255gsm:	
6x4 40 sheets	£10.99
7x5 30 sheets	£10.99
A4 15 sheets	£10.99
A3 20 sheets	£38.99
A3+ 20 sheets	£25.99
Ultra Gloss 300gsm:	
6x4 50 sheets	£13.99
7x5 50 sheets	£14.99
A4 15 sheets	£15.99
Premium Semi-Gloss 251gsm:	
6x4 50 sheets	£8.99
A4 20 sheets	£15.99
A3 20 sheets	£39.99
A3+ 20 sheets	£25.99
Archival Matte 192gsm:	
A4 50 sheets	£16.99
A3 50 sheets	£36.99
A3+ 50 sheets	£52.99
Heavyweight Matte 167gsm:	
A4 50 sheets	£12.99
A3 50 sheets	£32.99
A3+ 50 sheets	£46.99

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64GB £24.99

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32GB £17.99
64GB £34.99

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64GB £56.99

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64GB £99.99
128GB £192.99

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16GB £15.99
32GB £24.99

Sandisk Extreme 800X (120MB/s)

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32GB £32.99
64GB £47.99
128GB £94.99

Sandisk Extreme Pro 1066X (160MB/s)

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32GB £47.99
64GB £82.99
128GB £149.99

XQD Cards

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Lexar Professional 633X (95MB/s)

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Delkin Professional 375X (56MB/s)

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32GB £12.99
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Lexar USB3 Card Reader £22.99

Lexar HR1 Workflow Hub £49.99

Delkin USB2 Card Reader £9.99

Delkin USB3 Card Reader £19.99

Delkin SD Card (x8) Case £6.99

Delkin CF Card (x4) Case £6.99

Batteries

Replacement rechargeable Li-Ion batteries, manufactured by Hahnel or Blumax. All come with a two-year guarantee.

NB-2L/LH for Canon £9.99

NB-4L for Canon £9.99

NB-5L for Canon £9.99

NB-6L for Canon £9.99

NB-7L for Canon £9.99

NB-9L for Canon £9.99

NB-10L for Canon £12.99

NB-11L for Canon £12.99

BP-511 for Canon £12.99

LP-E5 for Canon £9.99

LP-E6 for Canon £16.99

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LP-E10 for Canon £12.99

LP-E12 for Canon £12.99

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NP400 for Fuji £12.99

EN-EL3E for Nikon £14.99

EN-EL5 for Nikon £9.99

EN-EL9 for Nikon £12.99

EN-EL10 for Nikon £9.99

EN-EL11 for Nikon £9.99

EN-EL12 for Nikon £9.99

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EN-EL15 for Nikon £24.99

EN-EL19 for Nikon £12.99

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EN-EL21 for Nikon £12.99

Li10B/12B for Olympus £9.99

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Li50B for Olympus £9.99

BLM-1 for Olympus £12.99

BLS-1 for Olympus £24.99

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CGR-S006 for Panasonic £15.99

CGA-S007 for Panasonic £9.99

DMW-BCG10 Panasonic £19.99

DMW-BCM13 Panasonic £27.99

DMW-BLB13 Panasonic £23.99

DMW-BLC12 Panasonic £23.99

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DMW-BLG10 Panasonic £22.99

DMW-BMB9 Panasonic £22.99

D-Li90 for Pentax £12.99

D-Li109 for Pentax £12.99

SLB-1137D for Samsung £9.99

SLB-1674 for Samsung £12.99

BG-1 for Sony £19.99

BX-1 for Sony £14.99

BY-1 for Sony £12.99

NP-FM500H for Sony £19.99

NP-FH50 for Sony £19.99

NP-FW50 for Sony £24.99

Filters

One of the largest ranges of screw-in threaded filters in the UK, from Hoya, Kood and Marumi. We carry sizes from 24mm, up to 105mm, and offer Clear Protectors, UVs, Skylights, Circular Polarisers, ND4s, ND8s, ND16s, ND32s, ND64s, ND500s, ND1000s, Variable NDs, Starbursts, Close Up Sets and more! Below are just a few examples...

KOOD Slim Frame UV Filters

37mm £4.99
40.5mm £4.99
46mm £4.99
49mm £4.99
52mm £4.99
55mm £5.99
58mm £6.99
62mm £7.99
67mm £8.99
72mm £9.99
77mm £11.99
82mm £14.99
86mm £19.99

KOOD Slim Frame Circular Polarisers

37mm £12.99
40.5mm £12.99
46mm £12.99
49mm £12.99
52mm £14.99
55mm £15.99
58mm £17.99
62mm £19.99
67mm £22.99
72mm £26.99
77mm £29.99
82mm £34.99
86mm £39.99

KOOD ND4 & ND8 Filters

52mm £26.99
58mm £34.99

Marumi DHG Slim Frame Multi-coated Clear Protectors

37mm £10.99
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46mm £10.99
49mm £10.99
52mm £10.99
55mm £10.99
58mm £11.99
62mm £12.99
67mm £14.99
72mm £15.99
77mm £17.99
82mm £19.99
86mm £22.99

Marumi DHG Slim Frame Multi-coated UV Filters

52mm £13.99
58mm £15.99
62mm £17.99
67mm £19.99
72mm £21.99
77mm £24.99

Marumi DHG Slim Frame Multi-coated Circular Polarisers

52mm £31.99
58mm £35.99
62mm £39.99
67mm £44.99
72mm £49.99
77mm £54.99
82mm £69.99

Square Filters

We stock three widths of square filters: A-Type (67mm wide), P-Type (84mm wide) and Z-Type (100mm wide). Made in the UK, Kood square filters are optically flat, with excellent colour density, neutrality and stability. They received a maximum 5 star rating from Digital Camera Magazine.

P-Type: 84mm wide filters

Standard Holder £5.99
Wide Angle Holder £6.99
Filter Wallet for 8 filters £9.99
Adapter Rings 49-82mm £4.99
Circular Polariser £27.99
ND2 Solid £12.99
ND2 Soft Graduated £13.99
ND2 Hard Graduated £13.99
ND4 Solid £12.99
ND4 Soft Graduated £13.99
ND4 Hard Graduated £13.99
ND8 Solid £14.99
ND8 Soft Graduated £15.99
ND8 Hard Graduated £15.99
Light Blue Graduated £12.99
Dark Blue Graduated £12.99
Light Tobacco Graduated £12.99
Dark Tobacco Graduated £12.99
Light Sunset Graduated £14.99
Dark Sunset Graduated £14.99
Starbursts x4, x6, x8 £17.99
Red/Green/Yellow each £14.99
Six-piece ND Filter Kit £59.99

A popular kit containing an ND2, ND2 Soft Grad, ND4, ND4 Soft Grad, Filter Holder, plus Adapter Ring of your choice (49-82mm).

Z-Type: 100mm wide filters

Pro Holder £24.99
Adapter Rings 52-95mm £8.99
ND2 Solid £16.99
ND2 Soft Graduated £17.99
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A-Type: 67mm wide filters

Standard Holder £4.99
Adapter Rings 37-62mm £8.99
ND2 Solid £10.99
ND2 Graduated £11.99
ND4 Solid £10.99
ND4 Graduated £11.99
ND8 Solid £11.99
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ES-71II Canon 50/1.4 £9.99
ET-60 Canon 75-300/4-5.6 £9.99
ET-65B Canon 70-300/4-5.6 £9.99
ET-67 Canon 100/2.8 Macro £9.99
ET-67B Canon 60/2.8 £9.99
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EW-63C Canon 18-55 IS STM £9.99
EW-73B Canon 18-55 IS £9.99
EW-78BII Canon 28-135 IS £9.99
EW-78D Canon 18-200 IS £9.99
EW-78E Canon 15-85 IS £12.99
EW-83E Canon 17-40/4.0 £12.99
HB-32 Nikon 18-105 VR £7.99
HB-45 Nikon 18-55 VR £7.99

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46mm Metal Hood £5.99
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49mm Shaped Petal Hood £6.99
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52mm Shaped Petal Hood £6.99
55mm Rubber Hood £3.99
55mm Shaped Petal Hood £6.99
58mm Rubber Hood £3.99
58mm Shaped Petal Hood £6.99
62mm Rubber Hood £4.99
62mm Shaped Petal Hood £7.99
67mm Rubber Hood £4.99
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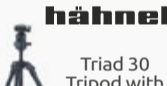
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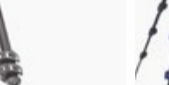
Manfrotto Tripod 190 & 055



Manfrotto Tripod 190 & 055



Manfrotto Tripod 190 & 055



Manfrotto Tripod 190 & 055

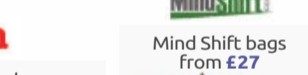


Manfrotto Tripod 190 & 055

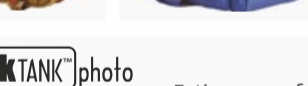
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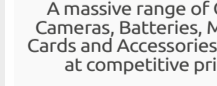
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Nikon Cashback* offer ends 15.01.17

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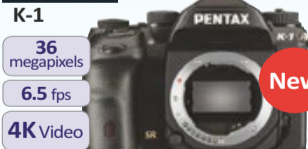
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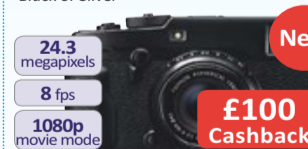
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Fujifilm Cashback* offer ends 31.01.17

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EF 50mm f1.4 USM	£279
EF 50mm f1.8 STM	£97
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EF 85mm f1.2L II USM	£1649
EF 85mm f1.8 USM	£279
EF 100mm f2.8 USM Macro	£399
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EF 70-200mm f2.8 L IS USM II	£1849
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£1704 Inc. £85 Cashback*	
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18-300mm f3.6-6.3 C DC Macro OS HSM	£336
24-35mm f2 DG HSM A	£699
24-70mm f2.8 IF EX DG HSM	£526
70-200mm f2.8 EX DG OS HSM	£729
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Canon Cashback* offer ends 18.1.17
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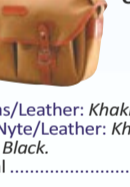
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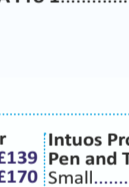
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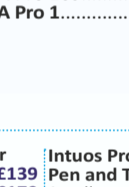
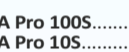
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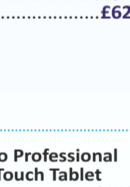
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Canon Cashback* offer ends 17.1.17

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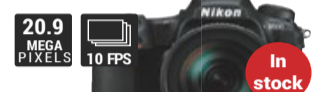
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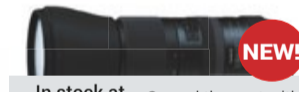


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Round Two (Environment) is open now and when entering, make sure you fulfil the brief.

Round Two: Environment

What does the environment mean to you and do you think on a local or global scale? Try thinking about your interior environment in your home or at work. Alternatively, consider your garden or another environment that is close to you. The choice is yours!

Rounds and dates Below is a list of the rounds, their themes and the dates you need to know. To view the results, visit www.thevideomode.com. Don't forget you will also be judged on creativity and technical excellence.

Theme	Opens	Closes
Round One: Travel	1 Sept	31 Oct
Round Two: Environment	1 Nov	31 Dec
Round Three: People	1 Jan	28 Feb

The overall winner will be announced in March 2017

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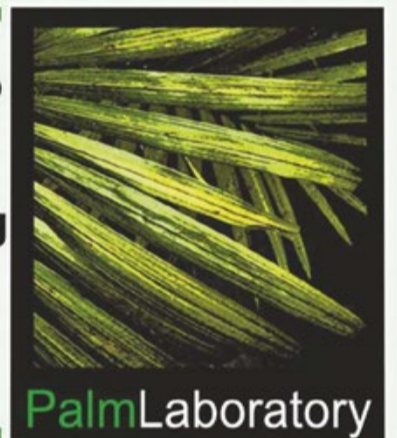
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Final Analysis

Roger Hicks considers...

'Identity', Mali, 2015, by Mehdi Nédellec

There is more to photography – especially to earning a living from photography – than just taking pictures. This is something many people forget when they say, 'Oh, I'd love to turn professional.'

Mehdi Nédellec has been a professional photographer since 2009. He is one of the few to feature in this column whom I have actually watched working. His Street Box Performance consists of shooting 5x4in portraits, then making silver-halide prints from them, in the street, while you wait. A couple of years ago he was working in the blazing sun of the Place de la République in Arles, France, but in 2016 he was in the considerably more congenial (and much shadier) surroundings of the Espace Van Gogh. I asked if I could use one of his pictures and he said yes.

So I went to his site, expecting to choose one of his Street Box pictures. Then I found this image. Go to www.mehdinedellec.com and look at the Street Box stuff, even the very entertaining video on Vimeo, although I'd recommend you turn the sound off. Then see what else he does, including these cyanotype portraits and his colour reportage, the latter improbably found under the Corporate heading. He just doesn't do *anything* in the same way as anyone else. The originality of his vision is incredible – and so is his commitment to photography.

The art of performance

Photography can, after all, be an addiction. You support your habit however you can. For me, this would not include working for hours in sweltering heat on street portraits. For him, it does. He carries everything he needs in a handcart, unpacking at the beginning of the day and repacking at the end.

He calls it 'performance' for good reason. Making pictures: anyone can do that. Using an old and refractory process, with a home-built camera and portable darkroom, this can (with difficulty) be mastered too. Doing it in the street, so that people *want* to be photographed – this is where the performance comes in. Making those deadpan, timeless images – this is where the art comes in.



Paradoxically, this is why I chose one of Nédellec's cyanotype portraits instead of a Street Box picture. They don't all work for me, because of the role chance plays in the pictures: the sensitising solution is brushed onto the paper, resulting in streaking and drop-outs in the image. When they work, though, they are superb.

However, Nédellec's versatility and originality are not the heart of the matter. He starts with ideas, he has the confidence and the technical skill to make memorable images, and he has sufficient sheer energy and force of will to see his ideas through. This is the highest manifestation of professionalism in any field.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Robert Desjarlais.**



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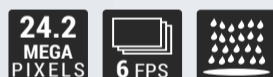
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